

SPECTRUM 5

THE BEST IN CONTEMPORARY FANTASTIC ART



EDITED BY
CATHY FENNER & ARNIE FENNER



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Special thanks to Gary Buckell, Carter Wells, Bud Platt, James Gurney, and Rick Berry for their continued support and enthusiasm. And a big sloppy "Thanks, buddy!" to Joseph DeVito for sculpting *Spectrum's* gold, silver, and Grand Master awards and especially for stepping in at the last moment to serve on the *Spectrum* jury.

Publishers interested in having their products discussed in the annual "Year In Review" should send samples to:
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Dedicated to

MARGUERITE FENNER

Red Ex greeter, great listener, best mom ever.

TOM LOVELL

It is with sadness that we note the passing of Tom Lovell (1909-1997), illustrator and Western artist of the first order. From his pulp drawings for *The Shadow* and other adventure magazines to his first-person chronicles of war in the Pacific, from his paintings of Alexander's conquests for the *National Geographic* to his Civil War prints from the Greenwich Workshop, Tom Lovell was quite simply one of the best ever to pick up a brush. He will be missed.

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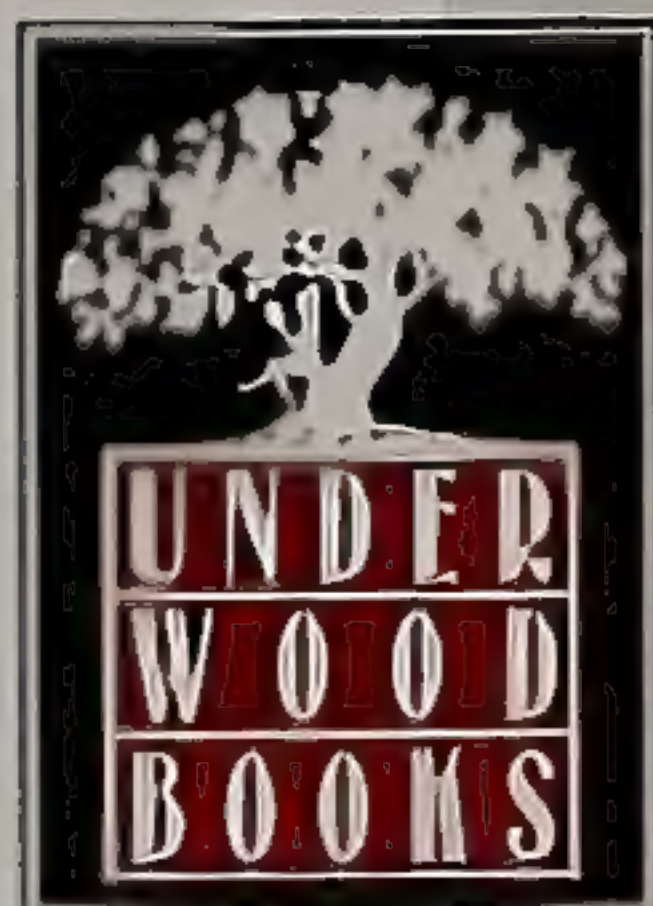
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EDITOR'S MESSAGE

Cathy Fenner & Arnie Fenner



The fifth anniversary of the launch of *Spectrum* might be the appropriate occasion to look back along the path the series has traveled, to shake our heads ruefully at the mistakes that have been made, to reflect on the trends and changes in the amorphous world of fantastic art, and to take pride in the books' acceptance by readers and creatives alike. It would be nice to sit

back and take the time to engage in a bit of reflection...

Unfortunately, we don't have the luxury.

Spectrum is a bullet train that's always threatening to leave the station without us. When one volume shoots down the rail (to the publisher, to the printer, to the distributor), planning has to begin on the next. And, as a series that's intended to keep abreast of an evolving field, it is understandable that *Spectrum* is always in a state of transition in order to better serve the artistic community it showcases. For good or bad, we're always trying to grow and improve at the same time we're addressing the needs of the market place, contending with internal changes, and battling with purposely obtuse critics who just can't understand why we don't do away with that silly jury and pick the "best of the year" ourselves, *because Joe Dokes really should have been in there you know*. Yeah.

Our intent from the beginning was to serve as a forum for the fantastic arts, to avoid the political infighting and genre prejudices that plague other similarly structured competitions, and to reach an appreciative audience who don't normally buy art annuals. We've consciously tried to avoid razzle-dazzle design with the series, making the art and artists the center of attention rather than the package presentation. We think we're getting there. Beyond that, there's not much to say other than...

Thank you. To the artists and publishers and readers and retailers who continue to support *Spectrum*.

And a special thanks to the *Spectrum 5* jury who tirelessly evaluated and selected the art you'll discover in the pages ahead from nearly 2000 works and helped establish, for another year, a definition for excellence for the fantastic arts.

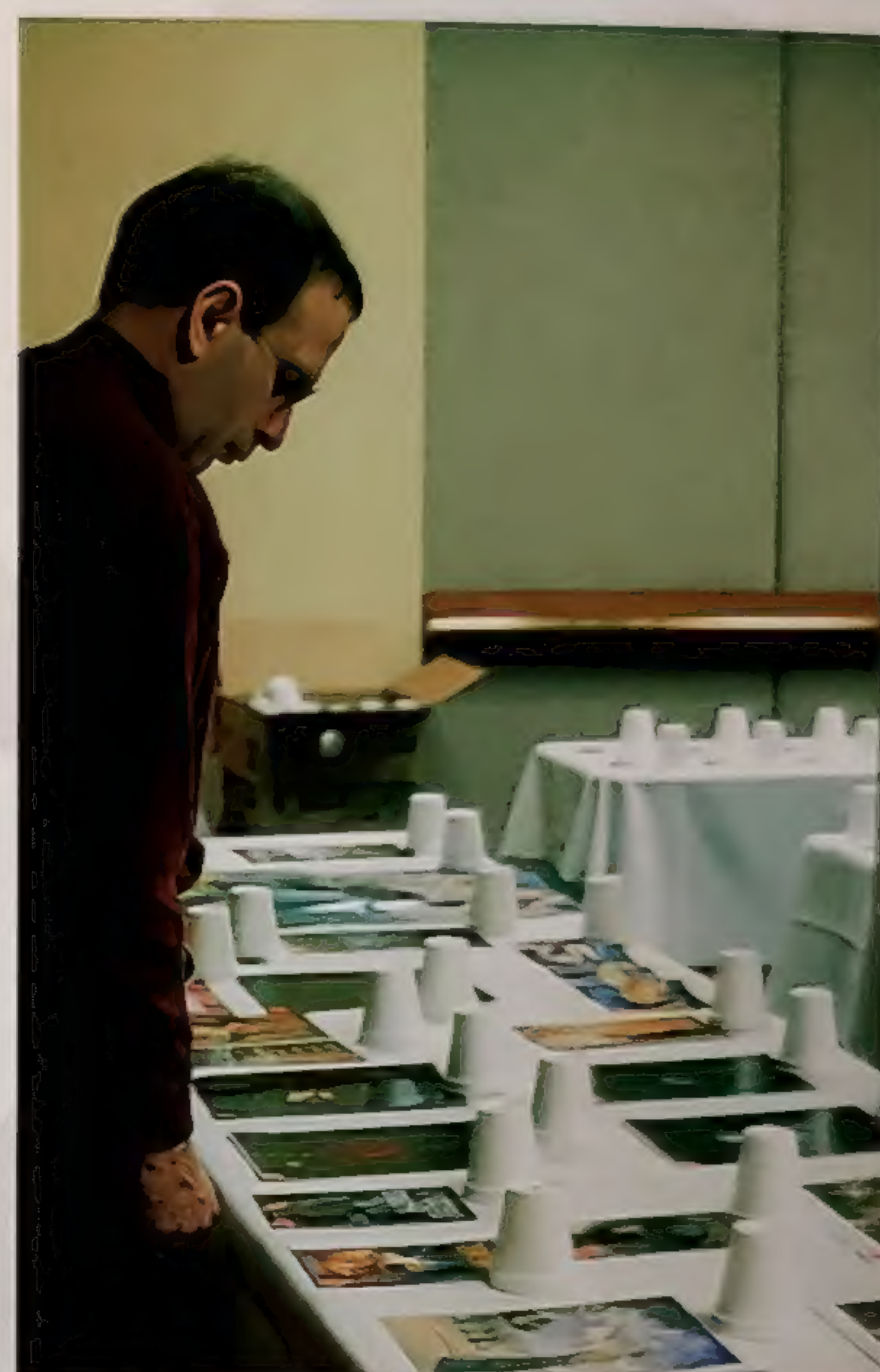
Now if you'll excuse us, it's getting late and we've got a train to catch.

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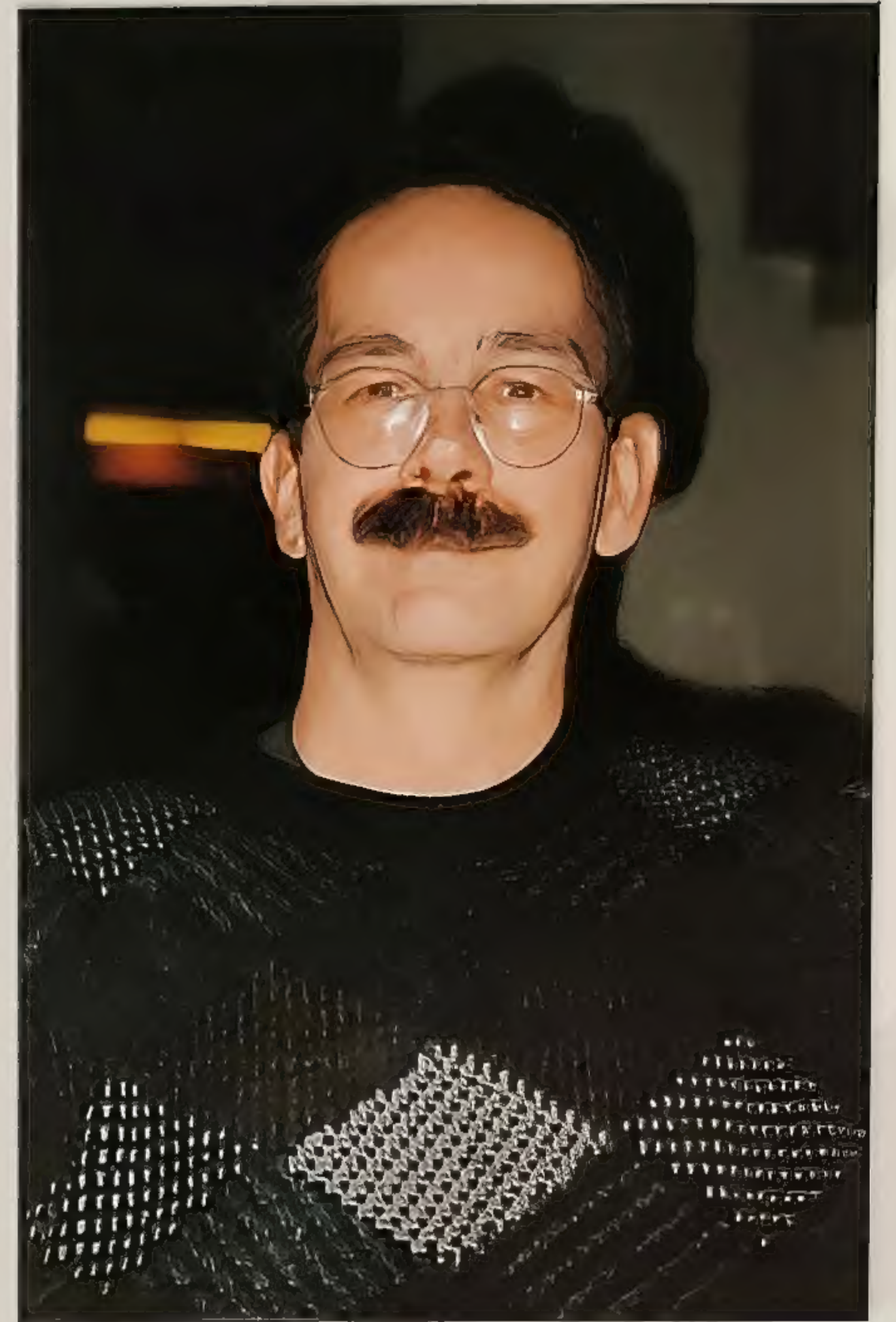
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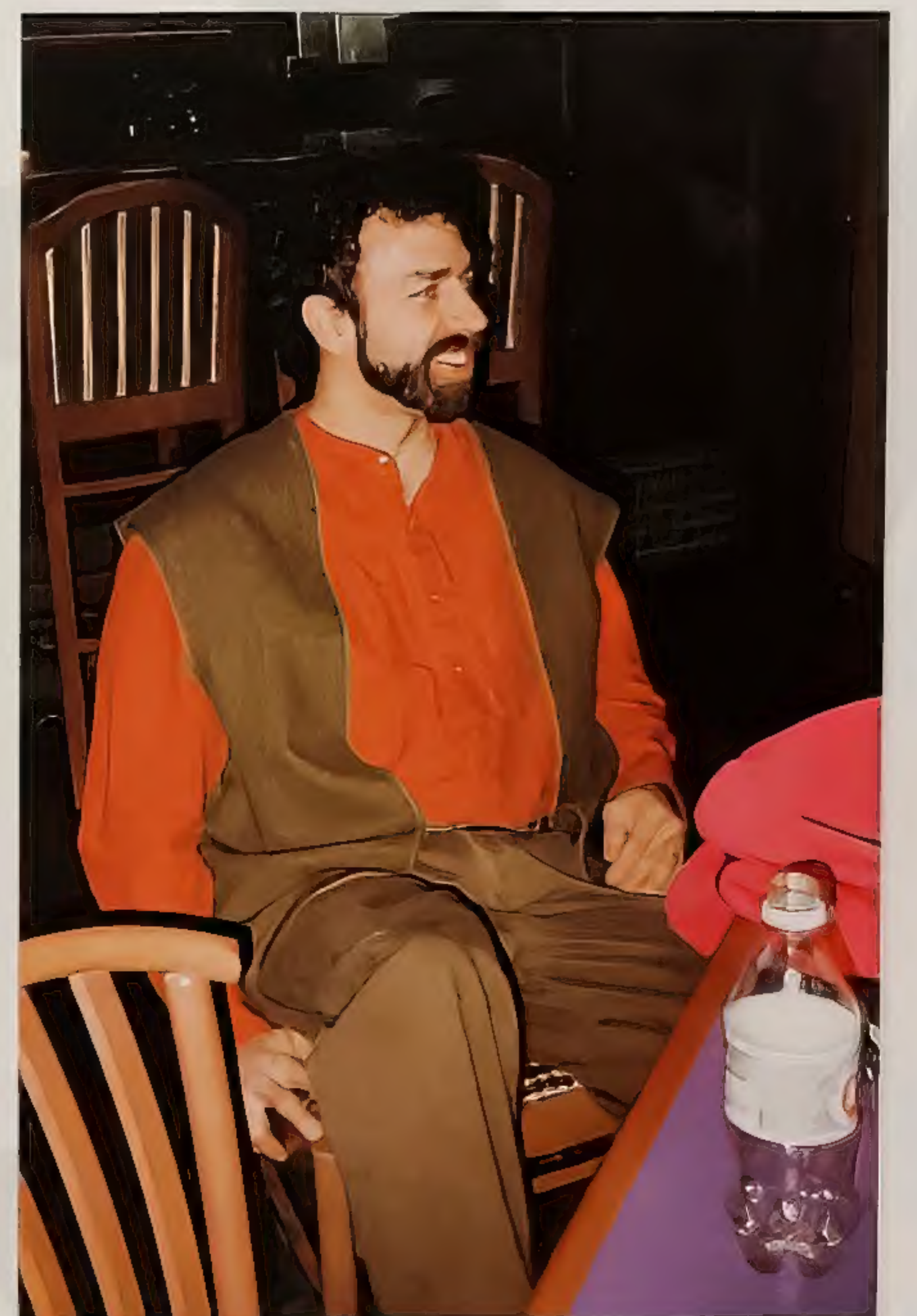
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DONATO GIANCOLA
artist

photographs by Lainey Kopke



S P E C T R U M 5

GRAND MASTER AWARD

J A M E S E . B A M A

America of the 1960s can be described in any number of ways and defined by any number of events: it was the Age of Aquarius and a decade of lost innocence. Years of social unrest, free love, and political assassination. Confusing, exciting, disheartening, frightening. In many ways it was an age of heroes, a time of monsters and villains and intrigues and adventures.

While the country struggled with the divisiveness of Vietnam, the civil rights movement, women's lib, political corruption, gay pride, and disenfranchised youth, the larger-than-life characters from a more "simpler" era reemerged on the book stands to capture readers' imaginations and reassure them that there *were* simple answers to seemingly insurmountable problems. But to bring these pulp heroes effectively to life for a new generation required the unique skills of artistic magicians: Robert E. Howard's Conan benefited from the powerful visions of Frank Frazetta; Jim Steranko put G-8 and his Battle Aces back into the war-torn skies, and Richard Powers and the Dillons brought visual sophistication to the science fiction field.

But it was James Bama who blurred the boundaries between fantasy and reality with his breathtaking series of *Doc Savage* paintings for Bantam Books; Bama who made the implausible plausible. Bama who raised the standard for excellence in the field that subsequent generations of artists *still* strive to attain.

Born in 1926 in Manhattan's Washington Heights district, Bama's youth was marked by struggle and heartache. His mother, Selma, suffered a debilitating stroke when he was thirteen and his father, Ben, died of a heart attack the following year, leaving Jim and his older brother Howard to assume the family responsibilities. A gifted artist from the beginning and an avid admirer and collector of Hal Foster's *Tarzan* and Alex Raymond's *Flash Gordon* newspaper strips, he graduated from the High School of Music and Art in 1944. Though offered an apprenticeship to cartoonist Bob Oksner at King Features, Jim elected to enlist in the Army Air Corps. As he says, "It was a patriotic time." Upon his discharge he enrolled in the Art Students League and became a pupil of noted illustrator Frank J. Reilly, one of Dean Cornwell's proteges. "As soon as I got in with Reilly," Bama recalls, "I absorbed like a sponge and I was off and running. By the time I was 24, I was at the biggest studio in New York City doing big-time illustration."

His list of clients through the 1950s and '60s, both in advertising and publishing, reads like an artist's dream come true. He illustrated stories for *The Saturday Evening Post*, *Reader's Digest*, and *Argosy*, produced hundreds of covers for the premiere publishing houses, painted posters for numerous films (including *Heidi* and *Cool Hand Luke*), and created ads for Coca-Cola, Ford, and G.E. But it's his sixty-two paintings for the *Doc Savage* series (and his box art for the Aurora line of Universal monster models) that have insured his lasting influence on and popularity among readers and artists alike.

Although Bama left the field of commercial illustration in 1972 to pursue a career as a fine artist (a path which has brought him even more fame, success, and financial reward), the impact of his genre work is still being felt. Prints of his *Doc Savage* covers produced by Graphitti Designs electrify new audiences: a documentary by Paul Jilbert beautifully chronicles the career of a monumental talent. Why? Why does work thirty years old continue to resonate, excite, and influence decade after decade? Perhaps Jim's observation answers the riddle: "I loved that stuff. I *still* love it. More than the art I'm doing now, in a way. It's my childhood. I enjoyed doing it, frankly. I wish I had done *The Shadow*, too. I did Doc Savage with conviction. I did him as a real person. Larger than life, but real. I was in the right place at the right time and I think I have a childhood fantasy memory about it that other people wouldn't have."

Adjectives don't do his work justice, superlatives seem inadequate. Better to simply mention the name "Bama" to a crowd in the know and watch the heads quietly nod in unison, an unspoken acknowledgement of one of the brightest and best.

b o r n 1 9 2 6

SPECTRUM

THE YEAR IN REVIEW BY ARPİE FEPPEP

There's an old saying: "You can't know where you're going if you don't know where you've been."

So in examining the previous year's events, observers might come to the conclusion that the foreseeable future for fantastic art (and illustration in general) appears to be a little discouraging. The new proverb might be: "We don't like where we are and we aren't thrilled with where we're going."

Throughout 1997 many artists were faced with a devaluation of their skills and stiff competition for commissions. Certainly, there were those creatives who were constantly in demand and could dictate terms and fees, but there was a growing segment of the community that had to contend with a "buyer's market" mentality among clients. Prices were down, jobs were fewer, and illustrators found themselves competing with graphic designers and computer artists in a genre that had until recently rarely acknowledged the existence of either art form.

The issue of digitally-available stock illustration (the practice of selling rights to previously published works, usually through a third-party company) became a topic of hot debate in various artist associations: advocates were obviously happy with the additional income while opponents complained about declining original commissions and an open invitation to purchasers to alter another's art. Their position was buttressed near the end of the year by an incident in which five separate publishers, unbeknownst to each other, purchased and used the same digital artwork by Eric Dinyer from a stock company on five markedly different books.

The implications of the digital revolution and its effects on the arts are numerous and far reaching and seem to mutate almost daily with the introduction of new equipment, software, and client sensibilities. Companies are able to scan and utilize artists' works without acknowledging copyrights until they're caught (if they ever are). Clients routinely de-

mand changes in digital art that would have been unthinkable with work created in traditional mediums—not necessarily to improve the art in question, but rather because of the perception that digital images can be manipulated and revised with seeming ease, so, why not? The Internet, with its world-wide web of anonymous users, has become conversely a wonderful (if over-hyped) research, communication, and marketing tool while simultaneously serving as the single largest vehicle for

inexpensively archiving their work), is a folly that ultimately could spell disaster. Typesetters laughed at the prospect of individuals generating their own professional type fifteen years ago. Then came PageMaker and Quark Express and Illustrator and Freehand.

Who's laughing now?

Gloomy thoughts? Not really. Simply some observations about the evolution of the form. There are always areas for concern, just as there are reasons to celebrate. Evolution is

a part of the natural process, and in 1997 it was obvious that although things maybe weren't quite as comfortable as they'd been in the past, the fantastic arts were alive and kicking.

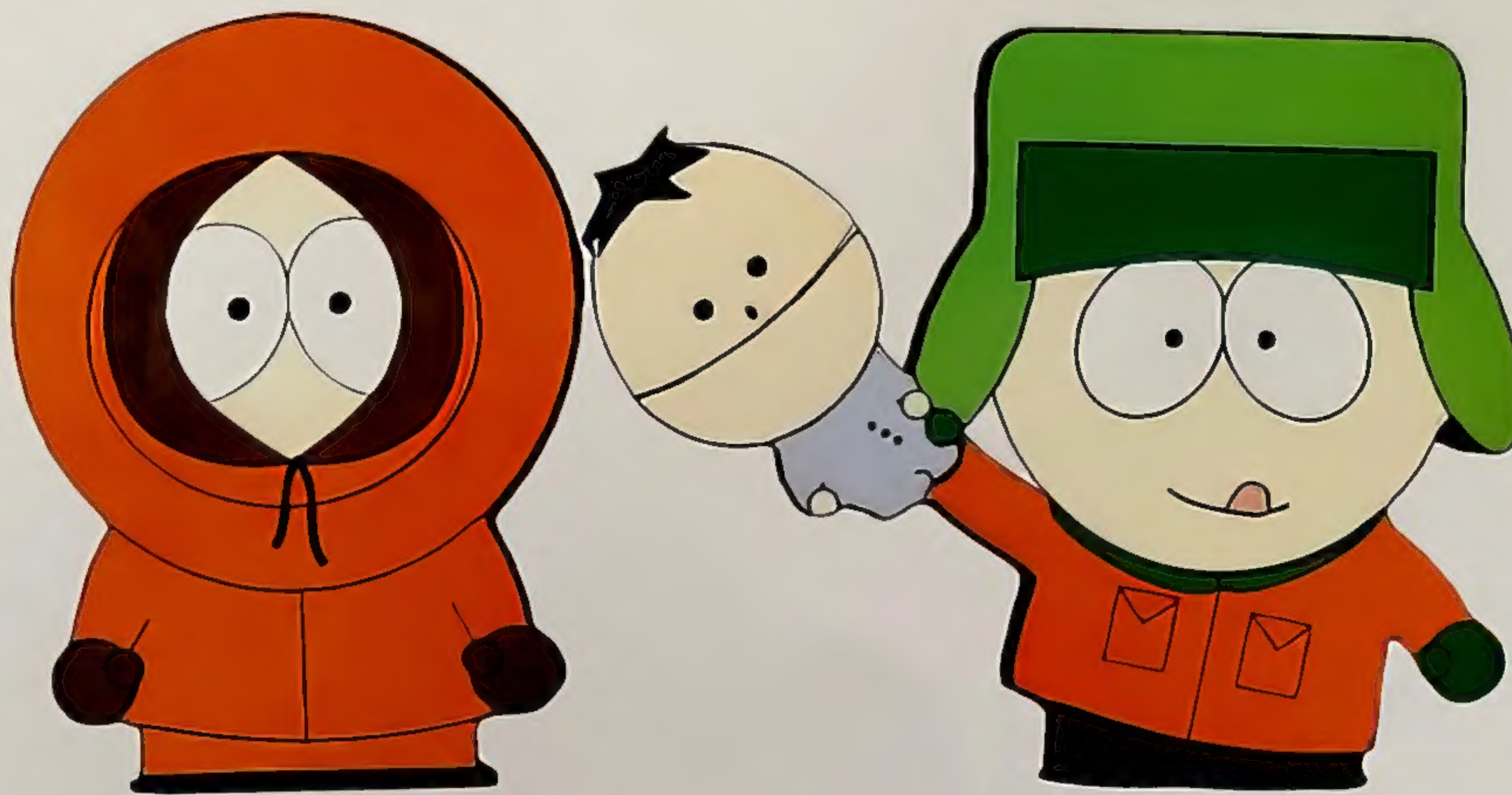
ADVERTISING

It's not easy to keep track of credits in the world of advertising: there are campaigns and strategies that differ radically from market to market, regional promotions geared specifically to local demographics, and direct mail promotions that are impossible to chart. And as only one of the many gears in the advertising machinery it is rare that the artist receives any

credit for their work—the product is what is meant to get your attention, not the creatives that attracted you to it.

And as I've said in previous volumes of *Spectrum*, the computer (and particularly Photoshop) has had a profound effect on the fast-paced world of advertising. No longer reliant on prohibitively priced set constructions and photo shoots or on illustrators with conflicting schedules, agencies regularly achieve elaborate fantastic set-ups by combining and manipulating stock photos and graphics. Virtually every movie poster and promotion utilizes digital imagery—the glory days of Bob Peak or Frank McCarthy film art are quickly becoming nostalgic memories. Undoubtedly, the cycle will eventually bring illustration back into vogue in the future, but for now computer-enhanced photography rules the ad roost.

Of the art I've seen over the past year that I was especially impressed with (and was able



Oh, my God! They killed Kenny! Those bastards! Featuring alien abductions, MechaStreisand monsters, and science experiments gone horribly wrong, Trey Parker's and Matt Stone's hilariously irreverent animated South Park on cable TV's Comedy Central became the hot show of 1997.

By year's end a variety of spin-off products began to appear, but no Mr. Hanky (The Christmas Poo) action figure. It's probably only a matter of time. Copyright © 1998 by Comedy Central.

outrageously blatant copyright infringement by every hotdog with a flatbed scanner. And despite the rampant health problems directly connected to increased computer usage, the courts and employers wink at each other and deny liability for their workers' carpal tunnel and repetitive stress injuries. Just do the work and stop whining!

But love it or loathe it, the computer in one form or another is here to stay: savvy artists in every medium will need to be aware of its uses if they wish to stay competitive in an evolving market. Not to say that anyone should throw away their paints or sculpy and start shopping for a Mac G3. Regardless of the sophistication or finesse of a computer image, there is still nothing that intrigues the eye, nothing that "feels" like an original oil or bronze. But to deny that the digital world is rapidly impacting on the traditional art world, that it offers a wealth of possibilities to illustrators and painters (if, for nothing else,

to find credits for—never easy in print advertising) Mark Summers' pen and ink genie for the Yale-New Haven Health system, Gary Kelley's promotional poster for *Morality Play* [client: W.W. Norton], Daniel Craig's *Brigadoon* poster for the New York City Opera, René Milot's painting for *The Turn of the Screw* for the same client, and any number of Rafal Olbinski's wonderfully Magritte-flavored theater posters. There are numerous regional and national trade publications for the advertising industry, but excellent resources for those interested in keeping abreast of the latest trends are *Print*, *Communication Arts*, and *Step-By-Step Graphics*—all available at larger bookstores and newsstands.

EDITORIAL

There was a time (not so terribly long ago) when the parameters of the fantasy and science fiction field were determined by the genre magazines. Of course, that was pre-*Star Wars*, pre-mass-media, and definitely pre-WWW.com.

After *Omni's* departure for cyberspace several years ago, it was feared that the genre fiction magazines would tumble into oblivion like so many dominoes, leaving only those titles that catered to film/TV or gaming audiences. Since modern SF is firmly rooted in short fiction there has always been the fear that a failure of the magazines would spell disaster for the field as a whole.

Yet, despite declining circulations and an aging reader demographic the various fiction titles held on throughout '97—many predicted a healthier 1998—and there was a normal influx of new (albeit short-lived) titles.

Sovereign Media's *Science Fiction Age* and *Realms of Fantasy* were the flashiest genre titles on the racks. Though reliant on reprint covers and rather conservative in layout and illustrative preferences, the magazines nevertheless featured some affecting full color art by Steven Adler, John Berkey, and John K. Snyder III, along with welcome profiles of often overlooked masters like Manuel Sanjulian and Richard Bober.

The less-flashy f&sf digest-sized magazines were, if anything, consistent in quality. *Analogue* and *Asimov's Science Fiction Magazine* featured indifferently executed interior drawings, but compensated with a nice selection of cover paintings by George Krauter, Barclay Shaw, and Bob Eggleton. *The Magazine of Fantasy & Science Fiction*, ever the sophisticate among the surviving pulps, published some wonderful covers by Ron Walotsky, Mark Rich, and Barclay Shaw.

The smaller genre magazines, with their tight budgets and amateur art direction,

served more as a proving ground than a showcase for many new and part-time illustrators. Titles like *Cemetery Dance*, England's *Interzone*, *Eiodelin*, and Marion Zimmer Bradley's *Fantasy Magazine* (which included an exceptional cover by professional painter Nicolas Jainschigg) are similar in many ways to the better fanzines of the 1960s and '70s (like Tom Reamy's influential *Trumpet*, Richard Geis' *Science Fiction Review*, or George Scithers' *Amra*): they're a great place to watch for emerging artistic talent.

Fantastic art naturally cropped up on a regular basis within non-genre magazines. I am constantly amazed and impressed with the

of some controversy. Though several of its legendary creators elected to bow out of the line-up, *Mad* was still a marvelous treasure-trove of exceptional talent, publishing work by Angelo Torres, Sergio Aragones, Mort Drucker, Tom Bunk, Peter Kuper, and Joe Devito.

Outré expanded its pop-culture horizons with articles about artists Chesley Bonestall and Vincent DiFate along with a fascinating ongoing funny and tragic biography of comic book genius Wallace Wood. And, the 50th anniversary of the "alien crash" at Roswell, New Mexico, had every magazine from *Time* to *Disney Adventures* hopping on the extraterrestrial band-wagon with coverage and tons of appropriate illustrations.

Certainly, memorable art was readily apparent in magazines as diverse as *The New Yorker*, *Boy's Life*, *Rolling Stone* (which published some outstanding work by Anita Kuntz and C.F. Payne), and *Texas Monthly* for those who kept their eyes open.

Although there is no single publication that keeps track of the infinite venues for the fantastic arts, one reliable and interesting starting point is *Locus*, the monthly trade journal for the science fiction and fantasy genres. (\$5.00 for a sample copy to Locus Publications, P.O. Box 5545, Oakland, CA 95945.)

BOOKS

If anything was obvious in the book world last year (and damned few things were) it was that graphic designers were dominating a market that until recently had been the illustrators' private territory. Typography, manipulated photographs, clip art, and simple spot motifs were much more prevalent on covers than were narrative paintings. Indeed, Avon made a point of announcing that their relaunched science fiction line would feature flat-graphic jackets instead of traditional cover art.

Of course, graphic book jackets aren't anything new—just look at any brand-name bestseller—but it is something of a departure for the fantasy and science fiction field, whose readers have tended to be more appreciative of genre painters. The use of classic fine art works and stock imagery was more obvious than ever, undoubtedly as a result of budget constraints rather than as an attempt by the art directors to make an aesthetic statement. There were fewer books from the more reliable small presses, several publishers filed for bankruptcy, and others (like Turner) were absorbed and discontinued in mergers with larger corporations.

The New Yorker published an interesting



The 50th anniversary of the saucer "crash" at Roswell, New Mexico, prompted stories in virtually every media and market. Matt Mahurin's cover for *Time* was only one of many illustrations that celebrated society's growing fascination with alien proctologists.

scope, quality and quantity of excellent work published each year in *Playboy*. Art directed by Tom Staebler, it remains the single largest and classiest forum for narrative illustration being published today: they have performed an amazing balancing act of embracing the cutting edge while never sacrificing clarity. Pictures of nekkid ladies obscures the fact for some critics that *Playboy* is pretty much the only surviving link to the mythic Golden Age of editorial art: work by Tim O'Brian, Kinuko Y. Craft, Marshall Arisman, Mel Odom, and Donato Giancola published throughout their pages in 1997 once again proved the point.

Mad, the perennial naughty boy of humor magazines, went through some changes last year with an influx of new artists and a rougher comic attitude that became a source

article about the book industry and stated quite matter-of-factly that there *always* seems to be the perception within the industry of some sort of crisis in publishing: blame has to be assigned, penance must be paid, changes

Cliff Nielson's for *The Crow: Quoth the Crow* (by David Bischoff, HarperPrism), and Keith Birdsong's painting for the anthology *The Magic Lover's Treasury of the Fantastic* (Warner/Aspect) were all disparate in techniques and all cheerfully embraced the genre with gusto.

Other covers worth noting include those by Tim O'Brian (*The Illustrated Man* by Ray Bradbury [Avon]), Vincent DiFate (*The Billion Dollar Boy* by Charles Sheffield [Tor]), Rick Berry (*Sailing to Utopia* by Michael Moorcock [Whitewolf]), Grand Masters Leo and Diane Dillon (*Sabriel* by Garth Nix [HarperCollins]), Mary Grand Pré (*In the Land of Winter* by Richard Grant [Avon]), Gary Ruddell (*The Rise of Endymion* by Dan Simmons [Bantam]), Tom Canty (*The Year's Best Fantasy & Horror Vol. X* edited by Terri Windling and Ellen Datlow [St. Martin's]), Eric Rohmann (*His Dark Materials 2* by Phillip Pullman [Bantam]), and Doug Beckman (*Dune* by Frank Herbert [Eastman Press]). This most definitely is not a comprehensive list of all of the exemplary covers produced last year (nor is it meant to be), but merely some that have stuck in my memory.

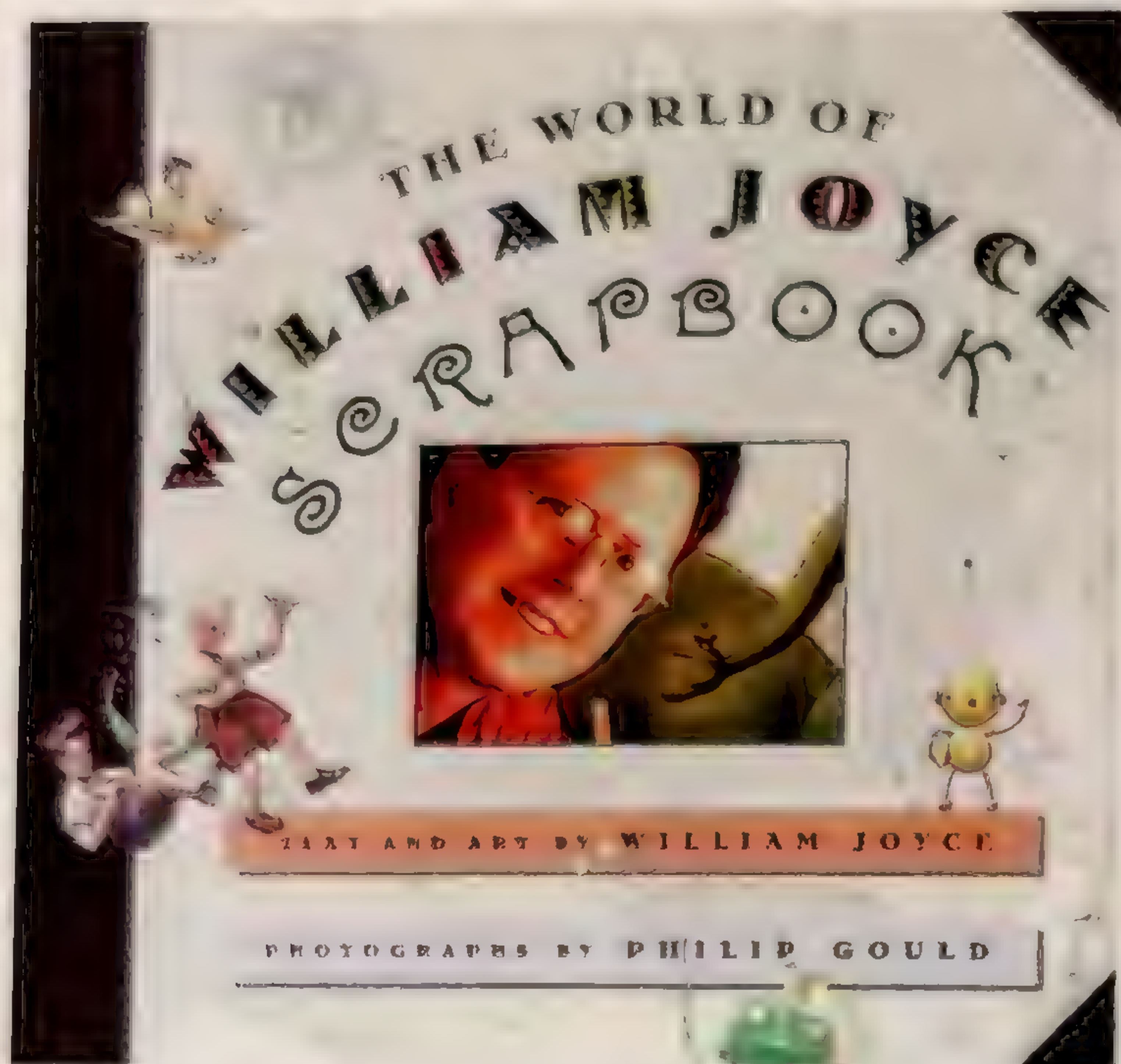
There was a welcome stack of beautifully illustrated volumes for both adults and children released in '97—perhaps for obvious reasons fantasy and SF seem to be the last bastions for illustrated fiction and that fact is not lost on many gifted creators.

Alan Lee's paintings for the 60th anniversary edition of J.R.R. Tolkien's *The Hobbit* (Houghton Mifflin) reinforced his reputation as one of the finest fantasy artists of the latter 20th century. The mystical quality of his work seems especially well suited to Tolkien's epic. Rick Berry wowed readers with his interpretation of Harlan Ellison's "Repent, Harlequin!" *Said the Ticktockman* (Underwood Books), James C. Christensen charmingly wrote and illustrated *Rhymes & Reason* (Greenwich Workshop/Artisan), and Paul O. Zelinsky wonderfully re-adapted *Rapunzel* (Dutton). Film director Tim Burton gave a rare glimpse of his drawing abilities with his fiction collection *The Melancholy Death of Oyster Boy and Other Stories* (Weisbach/Morrow), Barry Moser's work enhanced Virginia Hamilton's *A Ring of Tricksters* (Bluesky/Schw

lastic), and John Howe thoroughly explored *A Diversity of Dragons* by Anne McCaffrey (Harper Prism).

Other illustrated volumes worth scripping out included *The Cinder-Eyed Cat* (written and illustrated by Eric Rohmann [Crown]), *Nicholas Pipe* by Robert D. SanSouci, paintings by the always wonderful David Shannon [Dial]), *The Great Kettles: A Tale of Time* (story and art by *The Ship of Dreams* Dean Morrissey [Abrams]), *Hellboy: The Last Army*, a novel by Christopher Golden profusely illustrated by Hellboy's creator Mike Mignola [Dark Horse], *Maxon's Poe* (seven of Edgar Allan's tales as interpreted by by Robert's brother, Maxon Crumb [Word Play]), and *The Dark Tower IV: Wizard and Glass* by Stephen King (moodily illustrated by Dave McKean [Grant]).

FPG's aggressive move from trading cards into art book publishing came to a screeching halt with that company's sudden bankruptcy in the late summer. The future of the business was still in question by the end of the year and some creators began shopping their pro-



The World of William Joyce Scrapbook was a wonderful overview of the career of one of today's finest (and funniest) children's book creators.

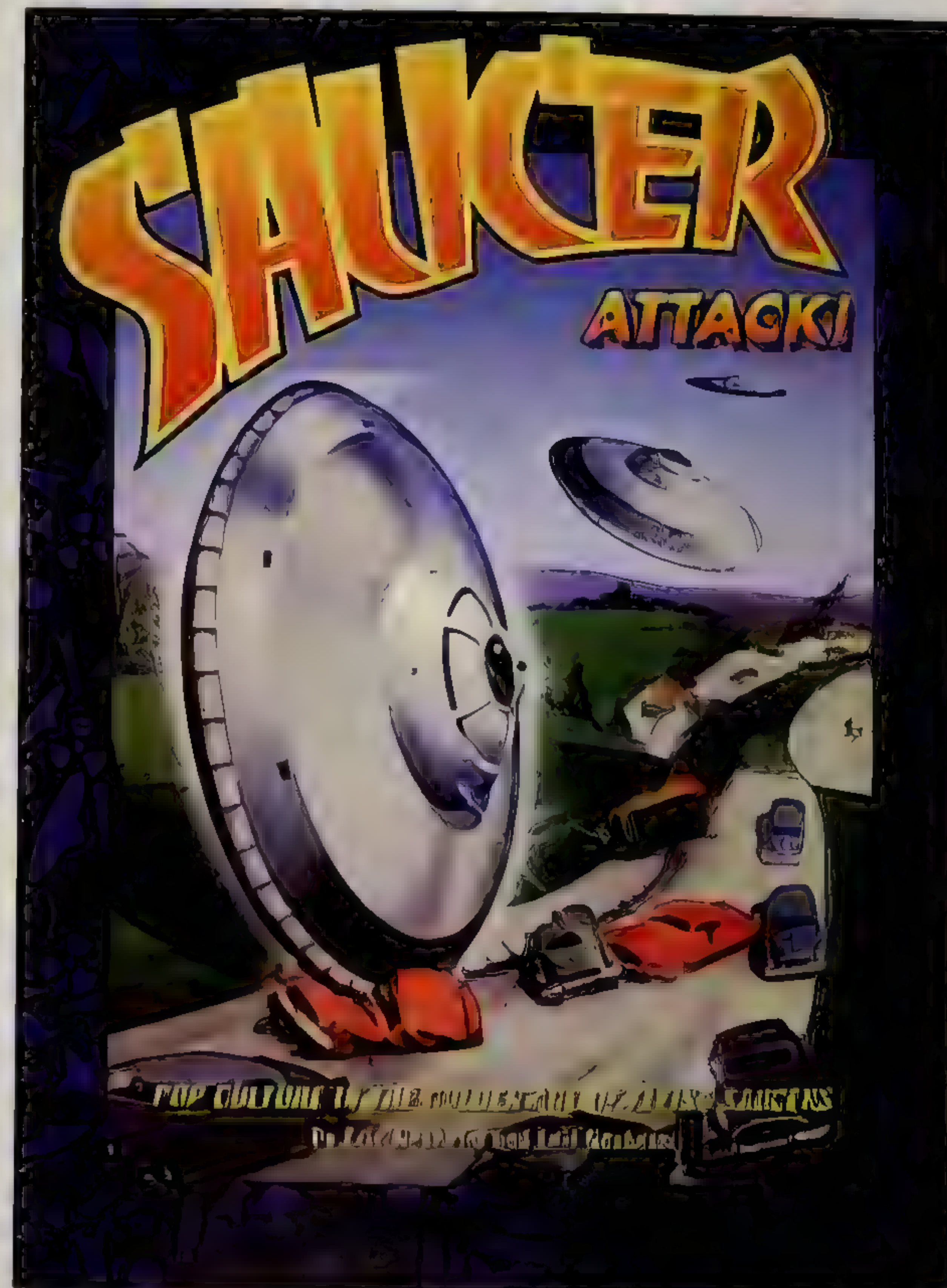
have to be made in order to keep the sky from falling. And it appears that presently it's the art departments (and, more importantly, their budgets) that are having to answer for the alarmed cries of the editorial Henny Pennys. (Though book sales, at least in dollar figures, are actually at an all-time high.) Time and returns of unsold books will tell whether this is a short-cycled fad or a long-term trend in publishing. Hopefully it will be the former rather than the latter.

Still, a quick glance at the bookshelves (or at the website of your favorite on-line bookseller) made it obvious that there was still a wondrous variety of terrific art that saw print in 1997.

Donato Giancola has quickly established himself as one of the hottest new stars of narrative genre art. Certainly not limited to a single subject or perspective, his covers for *Fool's War* by Sarah Zettel (Warner) and *Dry Water* by Eric Nylund (Avon) showcased a combination of technical savvy with a keen dramatic flair.

John Jude Palencar's cool and sophisticated covers for *Desperation* by Stephen King, *The Regulators* by "Richard Bachman," (both for Penguin) and *Archangel* by Sharon Shin (Ace) were prime examples of fine art brilliantly applied to a commercial product. Greg Spalink's painting for *Jack Faust* by Michael Swanwick (Avon) was equally successful.

Gregory Bridger's cover for *An Exchange of Hostages* (by Susan Matthews, Avonova),



Eric Nesheim's book colorfully explored the modern culture phenomenon of flying saucers and

jects to other publishers. Sirius Entertainment stepped in and midwifed Brian's monograph *Darkwerks*, which quickly became one of the most popular and sought-after art volumes of the year. Justifiably so, Brian's intuitive ability and skill will have made him one of the most interesting and successful artists of the

FPG was able to release *Art of Keith Parkinson and Richard P. Smith* and *The Art of David B. Smith* prior to their bankruptcy.

ness difficulties. Speculation as of this writing is that FPG will be able to satisfy their creditors and reenter the market in the near future.

A happier note was HarperCollins' release of an unusual and welcome celebration of the gifted William Joyce (*The World of William Joyce Scrapbook*). A brilliant stylist and storyteller, Joyce also is incredibly funny (check out his "author photos") and this short retrospective, though marketed for kids, was the proverbial delight for children of all ages.

The Art of Joe Chiodo (WildStorm Productions) beautifully displayed the work of an under-appreciated talent: those familiar only with Chiodo's cute pin-up stylings were surprised at the breadth and depth of his range.

Conversely, Verotik's *Biz: The Intense Art of Simon Bisley*, while featuring some impressive illustrations, focused almost exclusively on that artist's works of cartoonish violence and perhaps clouded Bisley's originality and true artistic ability. But speaking of extremes, *The King of Nightmarish Excess* (his fans would be disappointed if he was otherwise), H.R. Giger was well represented both with the exhaustively superlative and bargain-priced *www.Giger.com* [Taschen] and the new edition of *H.R. Giger: 1964—1984* [James Cowan's Morpheus International].

Clyde Caldwell, widely popular for his work for TSR, produced *Savage Hearts: The Clyde Caldwell Sketchbook Vol. 1* (SalQ Productions); *Luz: The Art of Ciruelo* (Bast) was an appealing collection of Ciruelo Cabral's distinctive paintings, and Overlook published Rodney Matthew's latest collection, *Countdown to Millennium*. French airbrush artist Hubert de Lartigue had a selection of his fantasy-flavored pin-up art collected in *Heroines* (Solies) while Brit Dave McKean's influential art for DC was given an impressive showcase with *The Sandman: Dust Covers—The Collected Sandman Covers 1989-1996* (Vertigo). William Stout once again exhibited his drawing skills with *William Stout: The Dinosaurs Sketchbook* (Terra Nova), Olivia deBeradinis took another step toward securing her reputation as the pin-up artist of the '90s with *Second Slice: The Art of Olivia* (Ozone), Del Rey

produced *Star Wars: The Art of the Brothers Hildebrandt*, and Hajime Sorayama's latest collection, *Naga* (Shuppan Sha) was simultaneously titillating yet deeply disturbing. In a lighter vein were the latest retrospective com-

pileation *Mad About the 50s*, and Al Jaffe's unique *Mad: Fold This Book* (both from Warner).

Vincent DiFate's long-anticipated illustrated history of science fiction art, *Infinite Worlds* (Penguin), was a beautifully ambitious attempt to codify a fragmented art field. Although some critics might justifiably argue that DiFate's personal preferences resulted in the exclusion of some important contributors or ques-

tion his rather arbitrary definition of what makes one creator a "science fiction" artist and another a fantasist, such observations still do not diminish the importance or value of his book. The fact that *Infinite Worlds*, at long last, credits many artists who (though working in anonymity through much of their careers) changed the visual language of fantastic art and, albeit inadvertently, literature, would be reason enough to buy the volume.

A personal favorite in '97 was Ron Lesser's *Pulp Art* (Random House), a tremendous collection of all-but-forgotten paintings, newly separated from the originals and featuring some truly classic work. Similarly nostalgic was *Saucer Attack* by Eric Nesheim, packaged by Kitchen Sink for the General Publishing Group and featuring all manner of extraterrestrial paraphernalia and art. SalQ Productions continued with their bargain-priced "Gallery Girls" pin-up anthologies like *Amazon Empire*, *Dragontails*, and *Leather & Lace*, which included pencil art by Blas Gallegos, Fred Fields, Greg Loudon, Joe Chiodo, and a host of others.

Richard Kadrey's examination of the popular computer role-playing games, *From Myst to Riven* (Hyperion), Jerry Beck and Will Friedwald's *Warner Bros. Animation Art* (Warner), and *Walt Disney's Sleeping Beauty: The Sketchbook Series* (Applewood) all provided fascinatingly different perspectives on animation.

As with any year, there were a wide variety of film tie-ins, how-to books, and art annuals published both in the U.S. and abroad. And Bud Plant—whose business continues to grow at a rate that's the envy of Fortune 500 companies—remains as the single most reliable resource for all manner of illustrated and art-related books, both domestic and foreign. A sample catalog is available from Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA 95945-1689. (Phone: 530-273-2166/E-mail: cs@budplant.com/website: www.budplant.com.). You won't be disappointed.

COMICS

If you enjoy angst, bitterness, persistent bickering, and utter frustration, the comic book industry in 1997 would have been just your cup of tea.

Still suffering in one way or another from an industry-wide sales slump that began slightly more than three-years ago, publishers, creators, and retailers spent more than a few sleepless nights wondering how they could turn things around while ignoring the obvious. Nostalgic for the heady days when



Illustrator Ron Lesser's popular *Pulp Art* featured arresting images from his own extensive collection as well as those of Jim Steranko and Danton Burroughs, among others.



Mike Mignola's funny and spooky Hellboy was easily one of 1997's most consistently worthwhile comics series.

practically any title with characters sporting tight pants and a cape would sell a million copies and have Hollywood and toy companies banging down their doors, major publishers pumped more and more repetitive product into a dwindling market, ignoring variety in favor of increased brand-indentification. Alternative publishers scrambled to remain viable

(usually with sex comics) as the interest in their products decreased, while retailers became more unwilling to take risks with inven-



Perhaps the most artistically interesting project from the beleaguered Marvel Comics wasn't produced by Marvel at all: Wizard published this stunning futuristic "What If...?" premium by Alex Ross as a give-away.

tory, creating their own version of *Catch-22* for the industry.

Indeed, it seemed that comic companies and their creators spent more time developing "concepts", gimmicks, and action figures than they did trying to tell stories. Everyone was scrambling to create the new *Men In Black* (or *Batman*, or *The Mask*), everybody wanted to have the next "hot" license so they could become media moguls, but ignored the fact that distribution outlets for their lines had diminished markedly. The corporate bean-counter-mentality married the delusional prima-donna flavor-of-the-week creator and conceived...a mess. The fun and sincerity of the art form has, at least for the time being, been replaced with laughable pretension and frighteningly desperate greed. It'll probably get worse before it gets better.

Does that mean there was nothing to recommend in the comics field in 1997? Of course not. There was plenty.

DC was once again the most interesting of the "Big Boy" publishers, with a wealth of creative talent and a diversity of concepts. Their fiddling with Superman's costume and powers got them the media attention they were calculating on, but didn't create the frenzy among collectors that the character's "death" generated a few years ago. Rather, the "must-have" item for fans was the Graphitti Designs-packaged *Kingdom Come* compila-

tion by Alex Ross and Mark Waid—a gorgeously-executed collectible that sold out prior to publication. Ross also beautifully illustrated Steve Darnall's mini-series *Uncle Sam*. Similarly, the single volume *Batman: Black & White* included all of the outstanding work I recommended in last year's *Spectrum* as well as an exceptional new cover by Jeffrey Jones. Hermann Mejia enthusiastically illustrated Alan Grant's script for *Lobo: Fragtastic Voyage*, Paul Lee provided effective graphics for *Hellblazer/The Books of Magic* #2 (written by Paul Jenkins and John Ney Rieber), writer/artist Ted McKeever defined edginess with *Junk Culture*, and Teddy Kristiansen eerily complimented Steven Seagle's stories for *House of Secrets*. Impressive covers included those by Chris Moeller (*Batman: Shadow of the Bat*), Michael William Kaluta (*Weird War* #2), Tim Bradstreet (*Unknown Soldier* #1), Joe Chiodo (*Nightwing Annual* #1), Brian Bolland (*The Invisibles*), Gary Gianni (*The Spectre* #52), Glen Fabry (*Preacher*), and Glen Orbik (*Superman Annual* #9). George Pratt, John Higgins, Daniel Brereton, Bruce Timm, and Richard Corben produced memorable additions to the DC universe.

As an umbrella publishing company for a diverse group of studios, Image Comics continued to mature and solidify its position in the industry. Todd McFarlane maintained the highest profile of the Image creators with his ongoing *Spawn* comics and its live-action film, toys, and HBO animated series spin-offs—certainly an enviable success story that unfortunately left McFarlane with less and less time at the drawing board. Kurt Busiek's *Astro City*, with art by Brent Anderson and covers by Alex Ross, received the field's highest accolades while Marc Silvestri's *Darkness* (written by Garth Ennis) rapidly became one of the year's hottest selling titles. Sam Kieth's *The Maxx*, Jae Lee's *Hellshock* and David Wenzel's *The Wizard's Tale* (written by Kurt Busiek) were all consistently well-done. But the artist to watch at Image clearly was Travis Charest (check out *WildC.A.T.S./X-Men* [written by Scott Lobdell], as well as various covers). Exhibiting strong compositional skills matched with a

natural drawing ability, Charest's work was fresh, energetic, and managed to stand out in Image's crowd of powerful talents.

Dark Horse Comics, another creator-friendly publisher, released a stack of noteworthy titles throughout the years. Though perhaps best-known for their tie-in series to films like *Alien*, *Star Wars*, and *Predator*, the real excitement was generated by their non-movie titles. Mike Mignola's wonderfully off-beat *Hellboy: Almost Colossus* and *Hellboy Christmas Special* (both with excellent backup features by Gary Gianni) combined stunning graphics with carefully conceived stories. Barry Windsor-Smith battled comic-format prejudice from retailers and readers alike with his oversized *Storyteller* comics, a prejudice his intricate work seemingly couldn't overcome. Smith announced suspension of the series while he reconsidered the market's vagaries. Meanwhile, Ricardo Delgado continued to amaze with his wordless *Age of Reptiles: The Hunt*, Paola Parente and writer Warren Ellis

interpreted Robert Heinlein's *Starship Troopers*, and Steve "The Dude" Rude tackled the latest Nexus epic, *God Con 1* (written by Mike Baron). John Bolton, Daniel Brereton, Mark Schultz, Arthur Adams, and Den Beauvais were only some of the artists contributing exceptional work for a variety of titles.

Kitchen Sink Press, one of the most innovative of the alternative publishers, ran into a financial roadblock in early 1997 and was forced to temporarily suspend operations and cancel titles while they secured more stable financial backing. Back up and running within a matter of weeks of their crisis, they used the balance of the year to reevaluate their business plan and reenter the marketplace.

Work of merit included Phil Hester's art for *The Crow: Waking Nightmares* (covers by Miran Kim), John Mueller's *Oink: Blood & Circus*, Charles Burns' *Black Hole*, and the ongoing *Li'l Abner* newspaper strip reprints by Al Capp and Frank Frazetta.

Sirius Entertainment released excellent work by Joseph Michael Lisner, Mark Crilley, David Mack, Jill Thompson, Voltaire, and Roel; Acclaim featured memorable art by Charles Adlard, Mike Evans, Ashley Wood,



Japan's Fewture Models, renowned for their intricate kits, produced another winner with *Nina Darkness*, a recurring character in their line.

and Paul Gulacy; *Heavy Metal's* 20th anniversary issue sported work by Scott Hampton, Luis Royo, and Caza; and Verotik published some knockout pieces by Dave Stevens, Joe Chiodo, Simon Bisley, and Arthur Suydam. A visit to the local comics shop revealed exceptional art by a lengthy list of creatives, including Chris Ware (*Acme Novelty Library/Fantagraphics*), Greg Spalinka (*Tales From the Edge/Vanguard*), Tom Simonton (*Amazon Woman Jungle Annual/Fantaco*), Rich Larson (*Demon Baby/666 Comics*), and Berni Wrightson (*Classic Monsters Nightmare Theatre/Chaos*), to name only a handful.

Although the comics industry is still sorely in need of a professional trade journal, there are several magazines that provide some needed insight to the field, including Gemstone's *Comic Book Marketplace*, Fantagraphics' contentious *The Comics Journal*, and *Wizard*, all available at better comic shops.

What 1998 will bring is surely anyone's guess: whatever unfolds, the one thing we can be assured of is that the comics field will be, if nothing else, interesting to watch.

DIMENSIONAL

If any collectible art market experienced enviable growth in 1997 it was in the field of statues and models. There seemed to be a "chatchki" explosion as demand for figures ranging from Real Musgrave's modestly priced "Pocket Dragons" to \$20,000 Armani porcelains grew by leaps and bounds. Warner Brothers' chain of stores featured a variety of

fun offerings based on vintage cartoon characters while Disney aficionados were treated with limited editions based on their animated features, including a glorious demon from *Fantasia's* "Night on Bald Mountain."

The Greenwich Workshop produced some

brehtaking 3-D works based on the works for James C. Christensen and Scott Gustafson—truly exceptional craftsmanship at reasonable prices. Willits released an impressive line of figures in Thomas Blackshear II's Ebony Visions line, while Randy Bowen kept busy with his series of fantasy busts (one of 1997's was based on Moebius' Arzach character). The Shiflett Brothers team created an

awesomely proportioned "Draco" (from the film *Dragonheart*) and "Duke Nukem" (from the computer game) for Moore Creations as well as a triumphant "Jaguar God" for Verotik. Shawn Nagle released the "Stoutosaurus," based on William Stout's 1982 designs for an aborted Godzilla film, and the humorous "Miss Giger Girl" (Nagleworks); Simian Productions produced "Little Miss Muffit" and "Graft-er" (based on paintings by Brom) along with the wicked "Devil Girls" (inspired by the underground art of "Coop"), all sculpted by Barsom Manashian; and DC continued with their line of William Paquet-sculpted figures, with perhaps the best being "Preacher," based on Glenn Fabry art. *Spectrum* reader Gail Seaton Humbert called my attention to the enchanting work of British sculptor Andrew Bill for Holland Studio Craft Limited, a division of Royal Doulton. Bill's offerings in '97 included a pair of dragons ("Leviathan" and "Confrontation"), and two female figures, "Spring Witch Brun-tian" and "Sumer [sic] Witch Vijian."

Other dimensional art worth mentioning in 1997 included "Iria" by Kazuo Uragashira, Thomas Kuntz's "Bela Lugosi: King of Vampires" (Dark Horse), "Animal Mystic" (designed by Dark One and sculpted by Susumu Sugita for Sirius), "God of the Robots" (based on a painting by Kelly Freas: sculpted by Mat Falls), Tony McVey's reinterpretation/updating of Ray Harryhausen's "Ymir" '50s movie monster, and the stunning "Nina Darkness," the most recent addition in an ongoing series sculpted by Yuji Oniki for Japan's Fewture Models.

There are several slick magazines that help keep track of the evolving field of fantasy statues and limited edition models: *Amazing Figure Modeler* (Dept. 10, P.O. Box 30885, Columbus, OH 43230/sample \$7.00) and *Kitbuilders* (Gordy's, Box 201, Sharon, OH 44274-1657/sample \$6.00) are two of the best sources currently available.

INSTITUTIONAL

It isn't a startling revelation that fantastic art continued to crop up in a wide range of expected and unexpected venues, products, and galleries; so many in fact that it is virtually impossible to do anything other than list a very few of the "institutional" offerings that caught my attention in '97. Noted were James Gurney's dinosaur stamps and Thomas Blackshear II's Universal Monster tribute stamps for the Post Office; Graphitti Designs' *Roswell* fridge magnets by Bill Morrison and James Bama's "Doc Savage" prints, *Green Death* and *Cold Death*; the Greenwich Workshop's ongoing line of Scott Gustafson's ex-

pressive fairy tale prints; Comic Images's trading cards (Royo, *Martian School Girls* by Paul Pope, and *Ghost*); Wildstorm's character stickers, Gen 13 magnets, and *Savage Dragon*



Thomas Blackshear II produced a wonderful tribute to Bela Lugosi, Boris Karloff, and the Chaney's (Jr. and Sr.) with a stamp series for the post office. The images were also offered on T-shirts and magnets.

trading cards; and Sirius' *Scary Godmother* greeting cards by Jill Thompson, Brom's *Tombstone Girls* portfolio, and *The Book of Ballads & Sagas* folio by Charles Vess. There was the usual eye-catching selection of calendars (including those featuring Frank Frazetta, H.R. Giger, Boris Vallejo, and William Joyce), posters (Kent Williams' "Destiny" for DC was a standout), plates, action figures (Moore creations produced exceptional work), and film design (Moebius' contributions to *The 5th Element* were original and refreshing).

There were countless exhibitions at galleries and conventions around the country, including major shows by Michael Whelan at Tree's Place in Orleans, Massachusetts, Joe Kubert at the Words & Pictures Museum in Northampton, MA (a great facility!), and Kent Williams at the now sadly closed 4 Color Images in New York.

Artist Brigid Marlin was one of the founders of an annual exhibition in London entitled "The Art of Imagination" that is closely linked with the Museum for Fantastic & Visionary Art in Vienna, Austria. Artists interested in more information can contact the society for Art of the Imagination at P.O. Box 240, Berkhamsted, Herts. H.P.4 1SS, U.K. or can phone/fax Brigid at 01442864454.

Finally, collectors of original art again had a number of places to shop, including conventions, website galleries, and directly from some artists. Three reliable resources for fantastic works are Jane Frank's venerable Worlds of Wonder (P.O. Box 814, McLean, VA 22101 [703-847-4251/website: <http://www.wow-art.com>]), Illustration House (96 Spring St., 7th Floor, New York, NY 10012-3923 [212-966-9444]), and Scott Dunbier's Wildstorm Fine Arts (phone: 619-551-9724 or fax at 619-551-9544/website: wsfa@wildstorm.com). Check them out. †

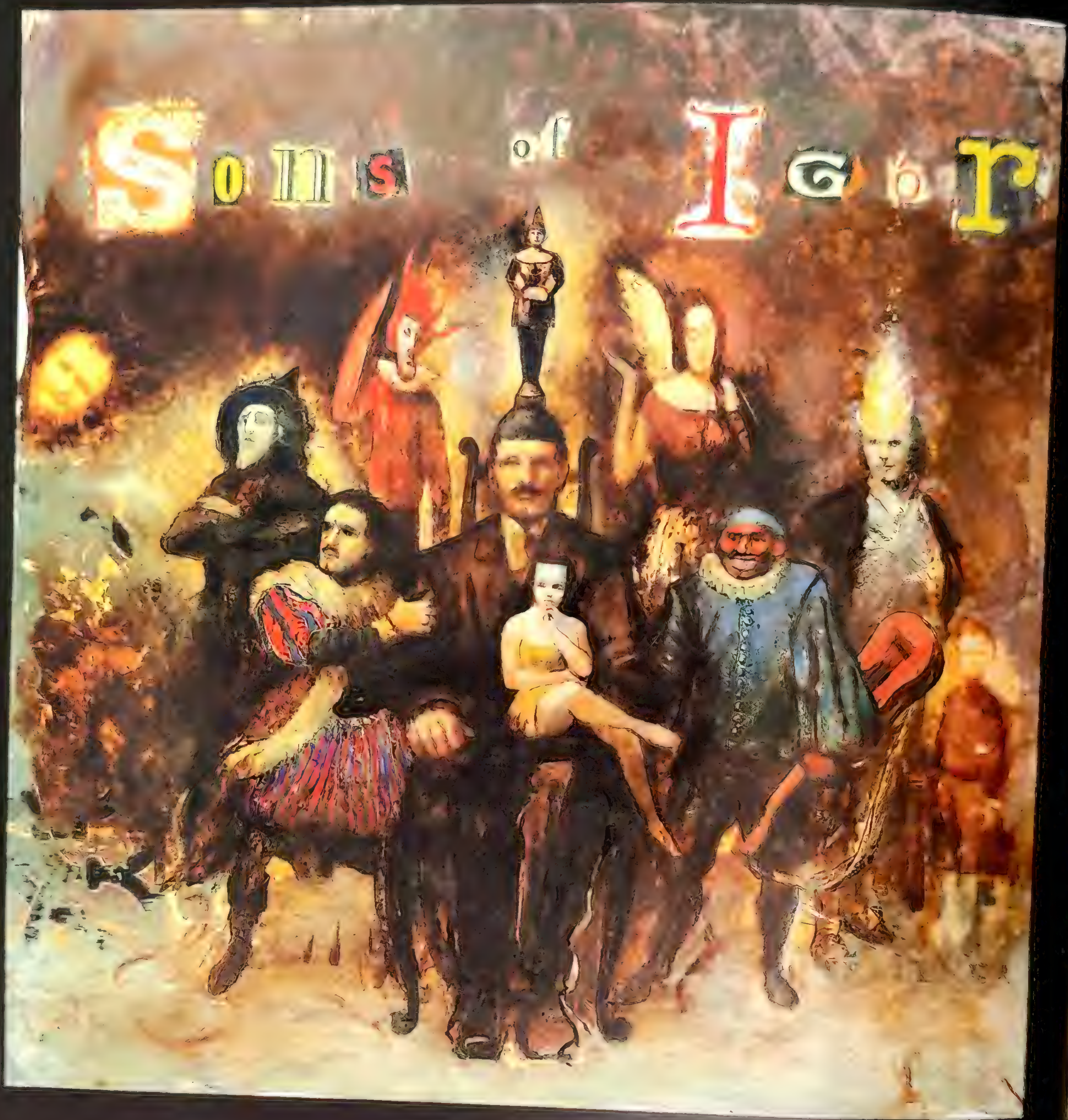


Attractive and informative, *Amazing Figure Modeler* always is an interesting forum for the field's best sculptors.





SPECTRUM 1997
Call For Entries Poster
Art & Concepts
GARY RUDDELL



client: Buttsucker Music

artist: GREG SPALENKA

title: Sons of Igor size: 12"x12" medium: mixed

S I L V E R A W A R D
a d v e r t i s i n g



artist: EZRA TUCKER
art director: Harold Tackett & Krista Dietz client: World Com/Wiltel title: Life's a Breeze With Wilhel
size: 15"x20" medium: acrylic

1

artist: MARC GABBANA
 title: Robot Wars 1997
 medium: Acrylic
 size: 21 1/2"x17"

2

artist: MARC SASSO
 art director: Sean Kyne
 client: Mattel Toys
 medium: Acrylic
 size: 12"x12"

3

artist: EZRA TUCKER
 art director: Harold Tackett & Krista Dietz
 client: World Com/Wiltel
 title: Dive In With Wiltel
 medium: Acrylic
 size: 15"x20"

4

artist: MARGARET ORGAN-KEAN
 digital artist: Dave Howell
 art director: Dave Howell
 client: Alexandria Digital Literature
 title: Alexandria Poster—1998
 medium: Watercolor/digital
 size: 13"x17"



2



3





1

artist: RAFAL OLBINSKI
 client: Arizona Theatre Company title: Picasso medium: Acrylic

2

artist: KEN MEYER JR.
 art director: Ken Meyer Jr. client: Lacunae Magazine title: The First Taste
 medium: Acrylic size: 12"x12"

3

artist: DAVID DEVRIES
 art director: Tom Carling client: Topps, Inc. title: Princess Leia
 medium: Mixed size: 20"x30"

4

artist: RAFAL OLBINSKI
 client: National Arts Club title: Olbinski Exhibition medium: Acrylic

1



2



3



NATIONAL
ARTS · CLUB

15 Gramercy Park South
NEW YORK

OLBINSKI

exhibition

JANUARY 21-30 - 1998



1

artist: MARC GABBANA
 client: S.O.D.
 title: Apronstrings
 medium: Acrylic
 size: 15"x15"

2

artist: ROB RUPPEL
 art director: Brent Millar
 client: FDG
 medium: Oil
 size: 15"x20"

3

artist: MARC SASSO
 art director: Marc Sasso
 client: Thunder Force Entertainment
 title: Wings of Prosthesis
 medium: Acrylic/oil
 size: 12"x16"

4

artist: PATRICK ARRASMITH
 art director: Mimi Duvall
 designer: Mimi Duvall
 client: New York Law Journal
 title: Millennium Bug
 medium: Scraperboard
 size: 8"x10"



2



3







artist: DAVE McKEAN
 art director: Robert Weiner designers: Dave McKean client: Donald M. Grant/Publisher
 title: Stephen King's Wizard & Glass: The Dark Tower IV size: 6 1/4" x 9" medium: Mixed/digital



artist: **RICHARD BERNAL**
art director: James Barwick client: Harcourt Brace title: Catalog K-8
size: 17"x22" medium: Oil

1

artist: CHRIS MOORE
 art director: Madeline Meckiffe
 client: Harper Collins
 title: The Cosmic Puppets
 medium: Acrylic
 size: 21"x15.5"

2

artist: NICK STATHOPOULOS
 art director: Nick Stathopoulos
 client: Harper Collins
 title: Ascension I
 medium: Oil
 size: 24"x31.5"

3

artist: BRUCE JENSEN
 art director: Irene Gallo
 client: Tor Books
 title: Frameshift
 medium: Acrylic
 size: 12"x17"

4

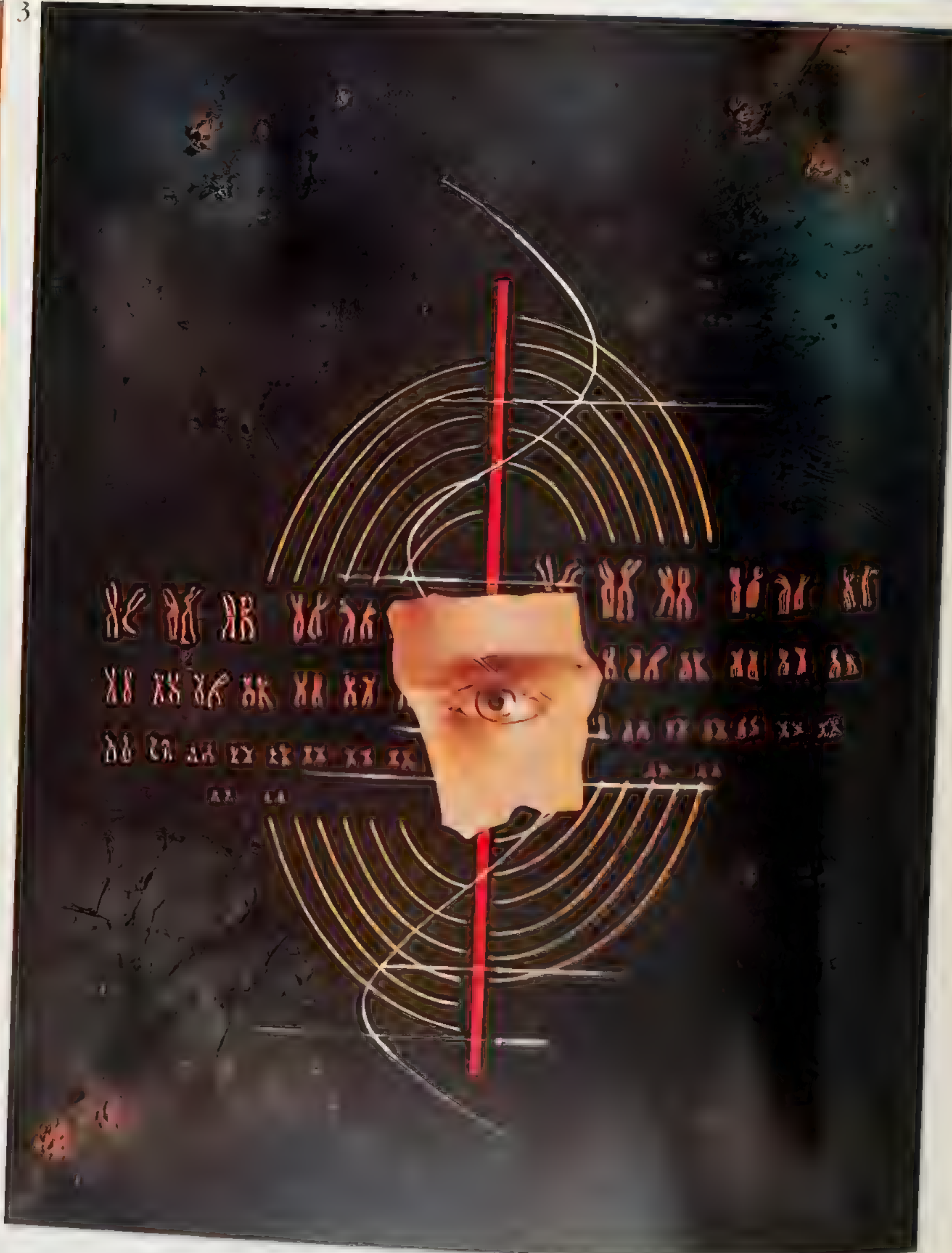
artist: RICK BERRY
 art director: Arnie Fenner
 designer: Arnie Fenner
 client: Underwood Books
 title: 11th Hour
 medium: Mixed/digital

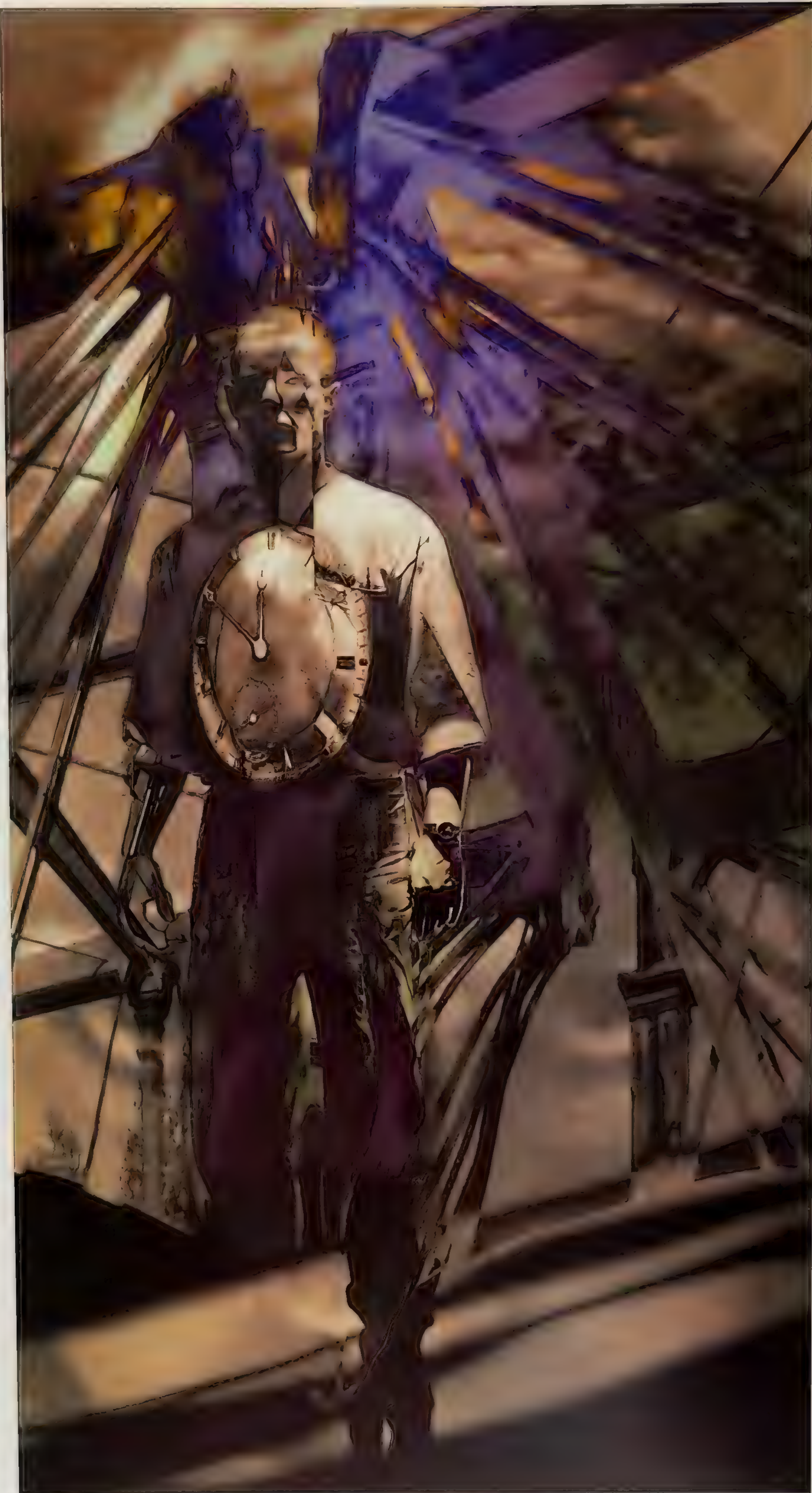


2



3





1

artist: DON MAITZ
 art director: Jane Johnson
 client: Harper Collins
 title: Dragons On the Sea of Night
 medium: Oil on masonite
 size: 22"x30"

2

artist: LES EDWARDS
 art director: Judy Lineard
 client: Kingfisher Books
 title: Fantasy Stories
 medium: Oils
 size: 12"x18"

3

artist: ROMAS
 art director: Carl Galian
 client: Penguin USA
 title: Allamanda
 medium: Acrylic
 size: 15"x23"

4

artist: DiTERLIZZI
 art director: Aileen Miles
 client: White Wolf Publishing
 title: Land of 8 Million Dreams
 medium: Watercolor/gouache
 size: 20"x30"



2



3





1

artist: JOHN HARRIS
 art director: Irene Gallo
 client: Tor Books
 title: The Other End of Time 2
 medium: Oils
 size: 20"x13"

2

artist: JOHN JUDE PALENCAR
 art director: George Cornell
 designer: George Cornell
 client: Penguin USA
 title: The Regulators/Desperation
 medium: Acrylic
 size: 15"x20"

3

artist: JOHN ZELEZNIK
 client: Palladium Books
 title: Rifts Lone Star
 medium: Acrylic
 size: 18"x24"

4

artist: ŽELJKO PAHEK
 client: Prosveta
 title: Philip K. Dick's Ubik
 medium: Gouache
 size: 8"x12"

5

artist: PAUL YOULL
 art director: Jamie Warren Youll
 designer: Paul Youll
 client: Bantam Books
 title: The Multiplex Man
 medium: Acrylic/oil
 size: 19 1/2"x27"

6

artist: BOB EGGLETON
 art director: Stephen Jones
 client: World Fantasy Con '97
 title: Gorgzillicus
 medium: Acrylic
 size: 18"x24"



3



5



6



1

artist: JIM BURNS
 art director: Liz Laczynska
 client: Transworld
 title: To Hold Infinity
 medium: Oils
 size: 28"x21"

2

artist: PHIL HALE
 art director: Richard Thomas
 client: White Wolf Publishing
 title: Elric: Song of the Black Sword
 medium: Oils

3

artist: DAVE McKEAN
 art director: Robert Weiner
 designer: Dave McKean
 client: Donald M. Grant Books
 title: Dark Tower IV
 medium: Mixed/digital
 size: 61/4"x9"

4

artist: BRUCE JENSEN
 art director: Judith Murello
 client: Berkley Publishing Group
 title: Faraday's Orphans
 medium: Acrylic
 size: 15"x20"

1



2



3





1

artist: WILLIAM JOYCE

2

artist: WILLIAM JOYCE

3

artist: CIRUELO
 art director: Ciruelo
 designers: Ciruelo
 client: Ciruelo
 title: King's Demon
 medium: Acrylic
 size: 10"x14"

4

artist: MARK A. NELSON
 art director: James Nelson
 client: Fasa Corporation
 title: Drone
 medium: Acrylic
 size: 10 1/2"x13 1/2"

1



2



3





1

artist: JANNY WURTS
 art director: Gene Mydlowski
 client: Harper Collins
 title: Fugitive Prince
 medium: Oils size: 36"x23 1/2"

2

artist: MARK A. NELSON
 art director: T. Bradstreet
 client: Myrmidon Press
 title: Dark Angle 1
 medium: Pencil size: 9 3/4"x13"

3

artist: GREGORY MANCHESSE
 art director: Nancy Leo
 client: Dial Books
 title: Malcolm: Pirate King
 medium: Oil on canvas

4

artist: R.K. POST
 art director: Dawn Murin
 client: TSR
 title: The Great Modron March
 medium: Oils size: 18"x24"

2





1

artist: SAVIC BOBAN
 art director: Geto
 designer: Geto
 medium: Gouache
 size: 6"x9"

2

artist: ROMAS
 art director: Sheila Gilbert
 client: Daw Books
 title: Razor's Edge
 medium: Acrylic
 size: 17"x28"

3

artist: CHRIS MOORE
 art director: Madeline Meckiffe
 client: Harper Collins
 title: The Zap Gun
 medium: Acrylic
 size: 15 1/2"x21"

4

artist: NICHOLAS JAINSCHIGG
 art director: Irene Gallo
 client: Tor Books
 title: Signs of Life
 medium: Acrylic
 size: 18"x24"

1



2



3





1

artist: JIM BURNS
 art director: Jamie Warren Youll
 client: Bantam Books
 title: Heaven's Reach
 medium: Oils

2

artist: GARY GIANNI
 client: Wandering Star
 title: The Savage Tales of Solomon Kane
 medium: Pen & ink
 size: 5"x12"

3

artist: GARY GIANNI
 client: Wandering Star
 title: The Savage Tales of Solomon Kane
 medium: Pen & ink
 size: 15"x22"

4

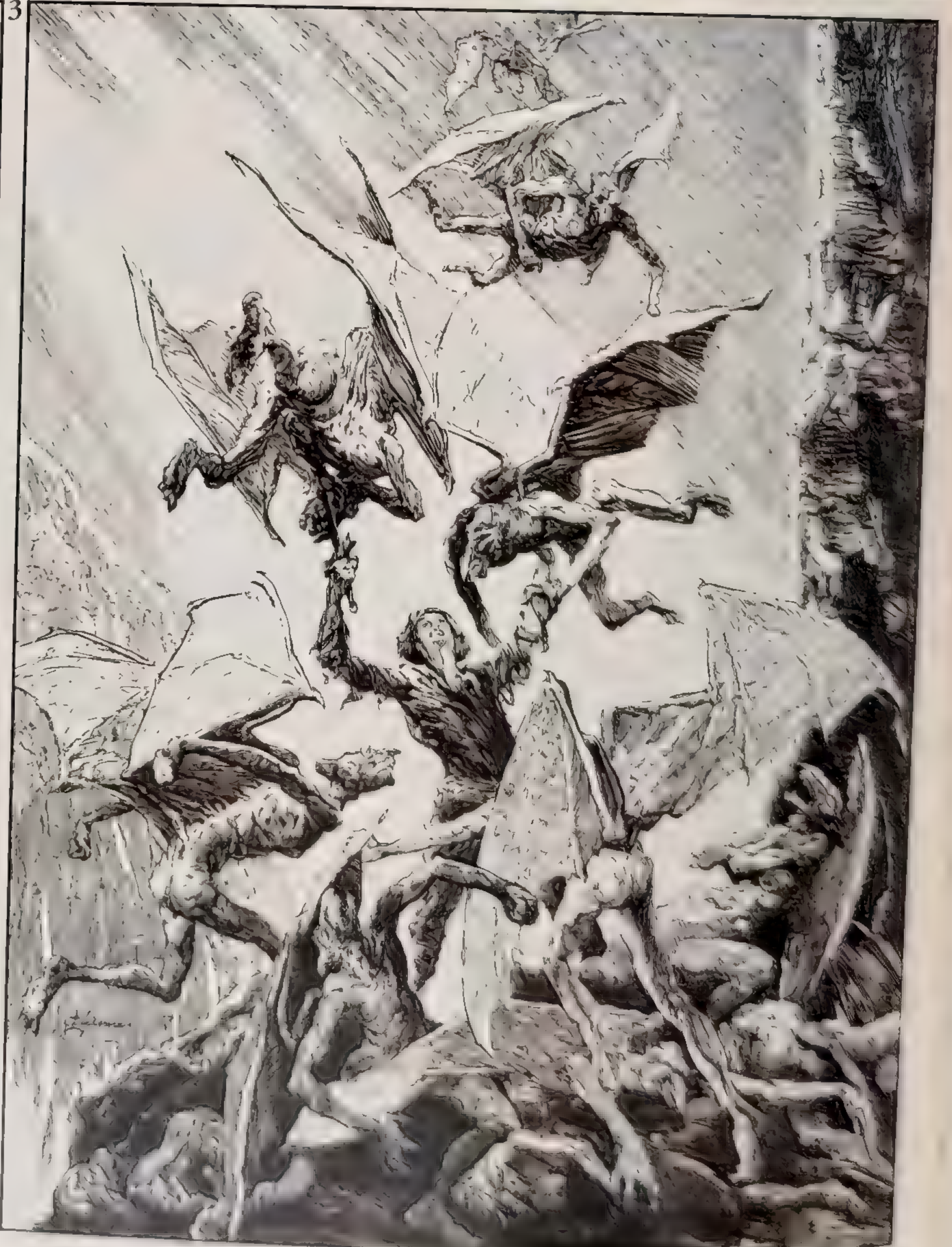
artist: GARY GIANNI
 client: Wandering Star
 title: The Savage Tales of Solomon Kane
 medium: Oils
 size: 22"x36"



2



3





1

artist: DEAN MORRISSEY
 designer: Darilyn Carnes/
 Dean Morrissey
 client: Harry N. Abrams
 title: The Wooden Swan
 (Mother Nature)
 medium: Oils
 size: 48"x36"

2

artist: MICHAEL DASHOW
 art director: Michael Dashow
 client: Tachyon Publications
 title: The Rhinoseros Who
 Quoted Nietzsche
 medium: Pencil/digital

3

artist: JILL BAUMAN
 art director: Alan Dingman
 client: St. Martin's Press
 title: The Star of India
 medium: Acrylic
 size: 14"x20"

4

artist: GREG NEWBOLD
 art director: Golda Lavrens
 client: Beechtree Books
 title: Witch Week
 medium: Acrylic
 size: 8"x12"



3



2



1

artist: BARCLAY SHAW
 designer: Irene Gallo
 client: Tor Books
 title: Nano Flower
 medium: Digital

2

artist: GYORGY KORGA

3

artist: RON WALOTSKY
 art director: Richard Hasselberge
 client: Penguin Roc
 title: Gate of Ivory/
 Gate of Horn
 medium: Acrylic
 size: 15"x20"

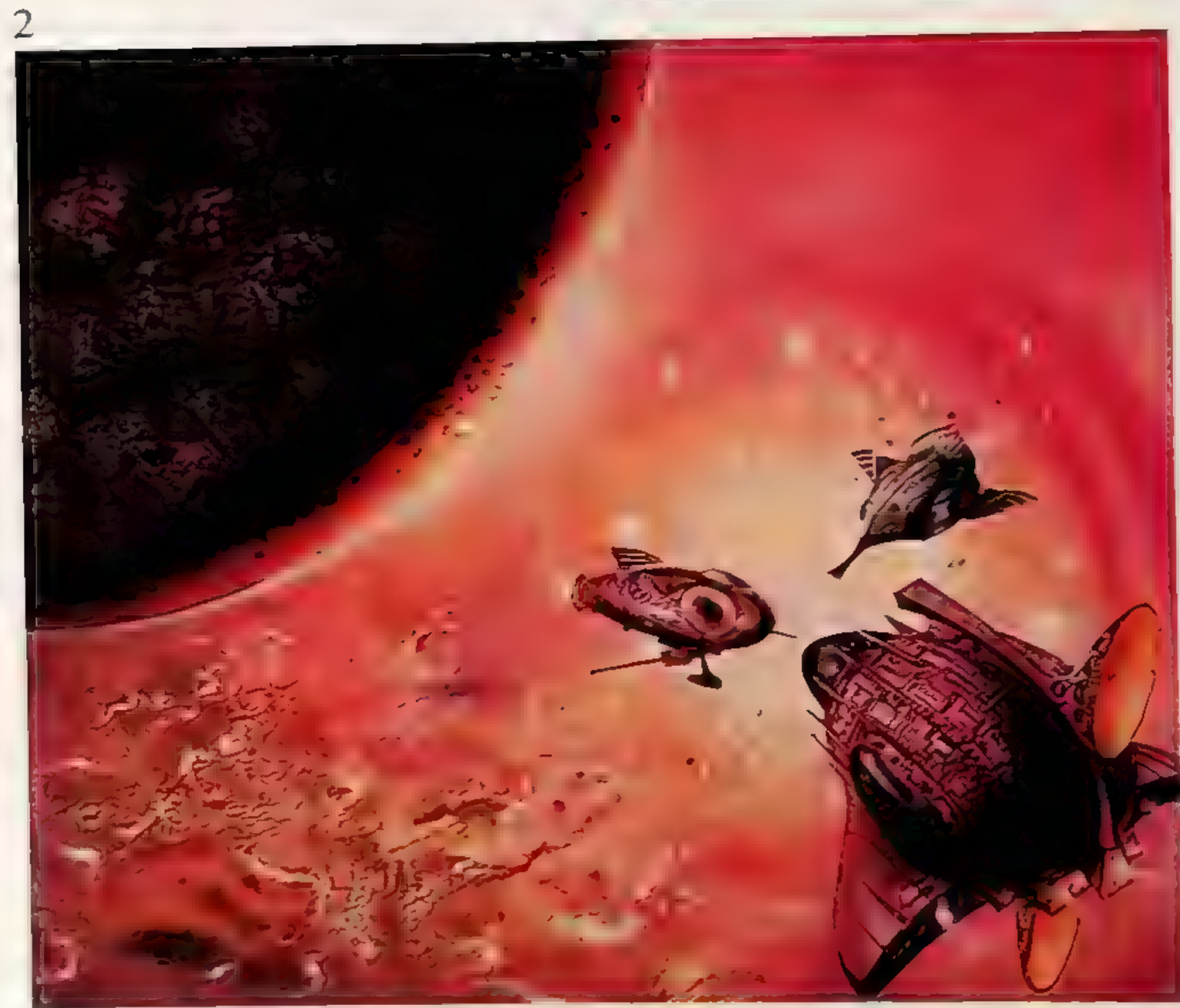
4

artist: LES EDWARDS
 art director: Jim Nelson
 client: FASA Corporation
 title: Rigger Sourcebook
 medium: Oils
 size: 16"x18"



1

3



2





1

artist: JOHN JUDE PALENCAR
 art director: Judith Murello
 designer: John Jude Palencar & Judith Murello
 client: Berkley Books
 title: Jovah's Angel
 medium: Acrylic
 size: 27"x29"

2

artist: JOHN JUDE PALENCAR
 art director: Rich Hasselberger
 designer: John Jude Palencar & Rich Hasselberger
 client: Penguin U.S.A.
 title: The Drawing of the Three
 medium: Acrylic
 size: 18"x20"

3

artist: BRUCE JENSEN
 art director: Judith Murello
 client: Berkley Books
 title: Forever Peace
 medium: Acrylic
 size: 16"x22"

4

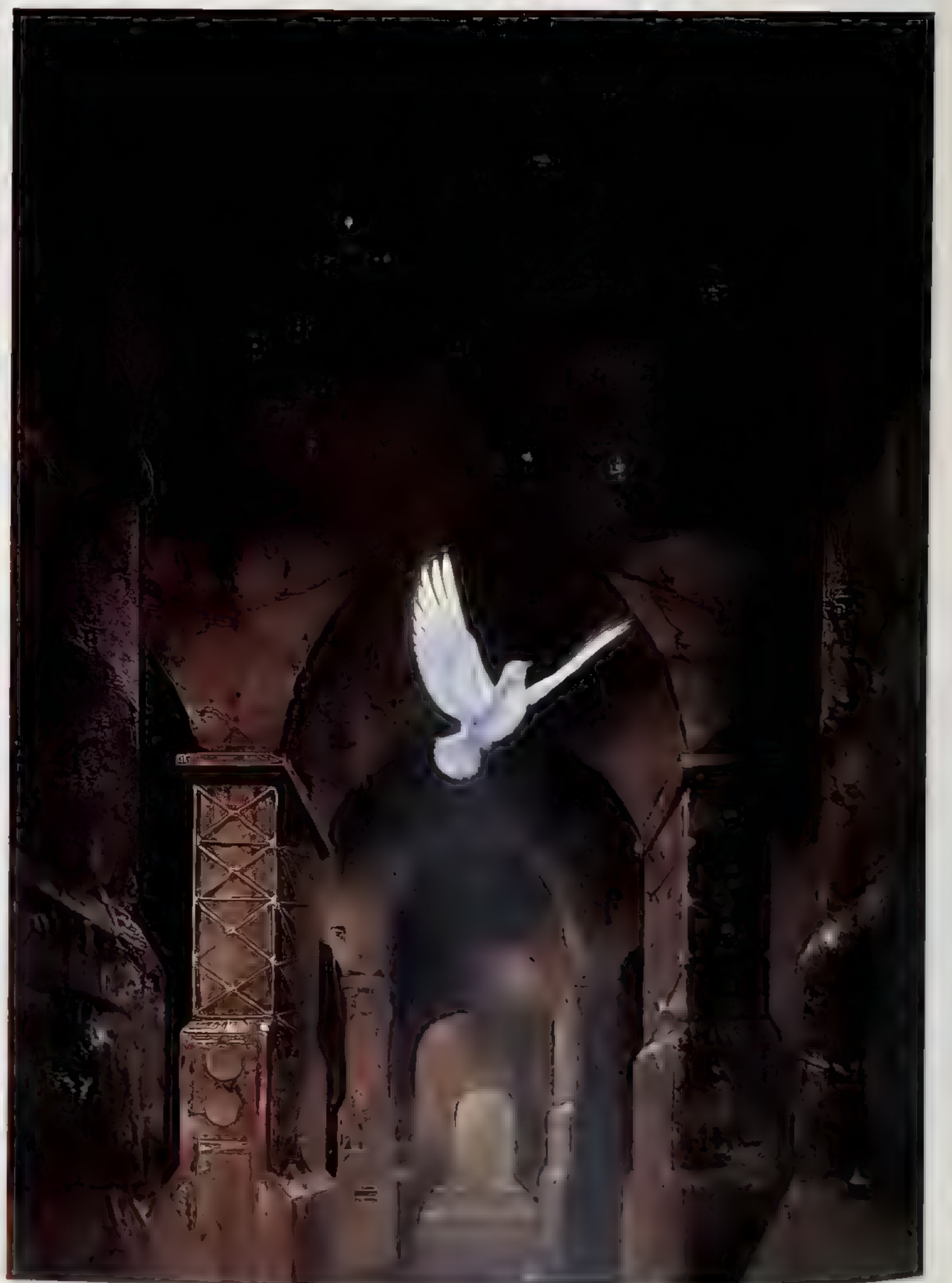
artist: JOHN JUDE PALENCAR
 art director: Rich Hasselberger
 designer: John Jude Palencar & Rich Hasselberger
 client: Penguin U.S.A.
 title: The Wastelands
 medium: Acrylic
 size: 18"x20"



2



3





1

artist: CHARLES KEEGAN

art director: Dave Steinhilber client: Del Rey Books

title: Tarzan and the Golden Lion

medium: Oil on canvas size: 25"x35"

Tarzan copyright © 1997 Edgar Rice Burroughs, Inc.

2

artist: JOHN HOWE

art director: Jane Johnson designer: Silke Brown

client: Harper Collins title: Mythica Wood

medium: Watercolor size: 29"x22"

3

artist: BOBAN ŠAVIC

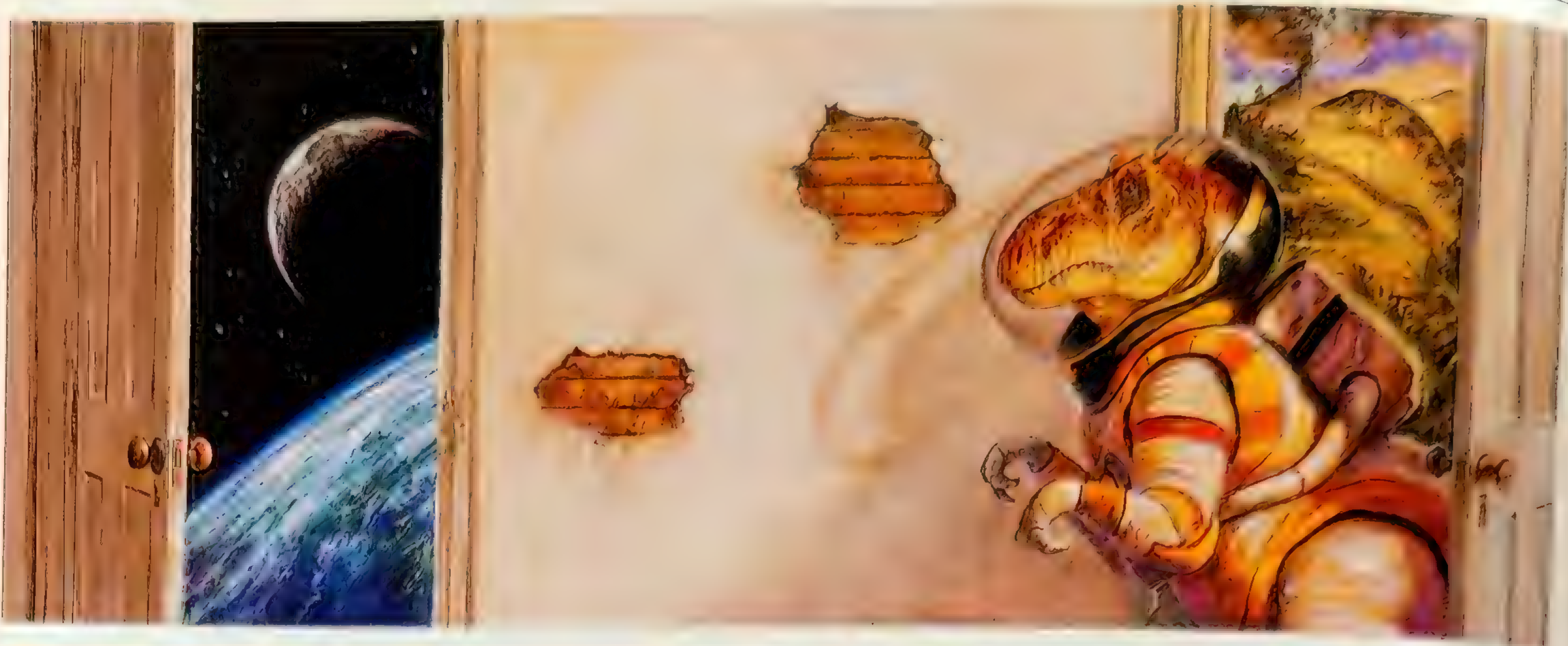
art director: Geto designer: Geto medium: Pen & ink size: 5"x8"



2







1

artist: BOB EGGLETON
 art director: Jim Kelly
 designer: Jim Turner
 client: Golden Gryphon Press
 title: Think Like a Dinosaur
 medium: Acrylic
 size: 29"x14"

2

artist: DANIEL R. HORNE
 art director: Stephen Daniele
 client: T.S.R.
 title: World Builder's Guide
 medium: Oil on masonite
 size: 18"x24"

2

3

artist: TRISTAN ELWELL
 art director: Lisa Peters
 client: Harcourt Brace
 title: Curses, Inc
 medium: Oil
 size: 11 1/2"x17"

4

artist: GREG HARLIN
 art director: Paul Buckles
 client: Penguin U.S.A.
 title: The Bad Samaritan
 medium: Acrylic
 size: 11"x14"

3



1

artist: **STEPHEN YOULL**
 art director: Jamie Warren
 designer: Stephen Youll
 client: Bantam Books
 title: A Clash of Kings
 medium: Oils size: 17"x24"

2

artist: **D. ALEXANDER GREGORY**
 art director: Larry Snelly
 client: Whitewolf Publishing
 title: Renegades
 medium: Mixed size: 10"x14"

3

artist: **CLYDE CALDWELL**
 art director: Clyde Caldwell
 designer: Grassy Knoll Studios
 client: SQ Productions
 title: The Leopard & The Serpent
 medium: Oils size: 16"x20 1/2"

4

artist: **GREGORY MANCHES**
 art director: Nancy Leo
 client: Dial Books
 title: Conagh
 medium: Oil on canvas



2





1

artist: **RICHARD BERNAL**
 art director: Richard Bernal
 client: Publications International
 title: Rikki-Tikki-Tavi
 medium: Acrylic size: 9"x11"

2

artist: **ROBERT CRUMB**
 art director: C. Evan Metcalf
 designer: Peter Poplaski
 client: Kitchen Sink Press/Little Brown
 title: The R. Crumb Coffee Table Art Book
 medium: Ink & watercolor

3

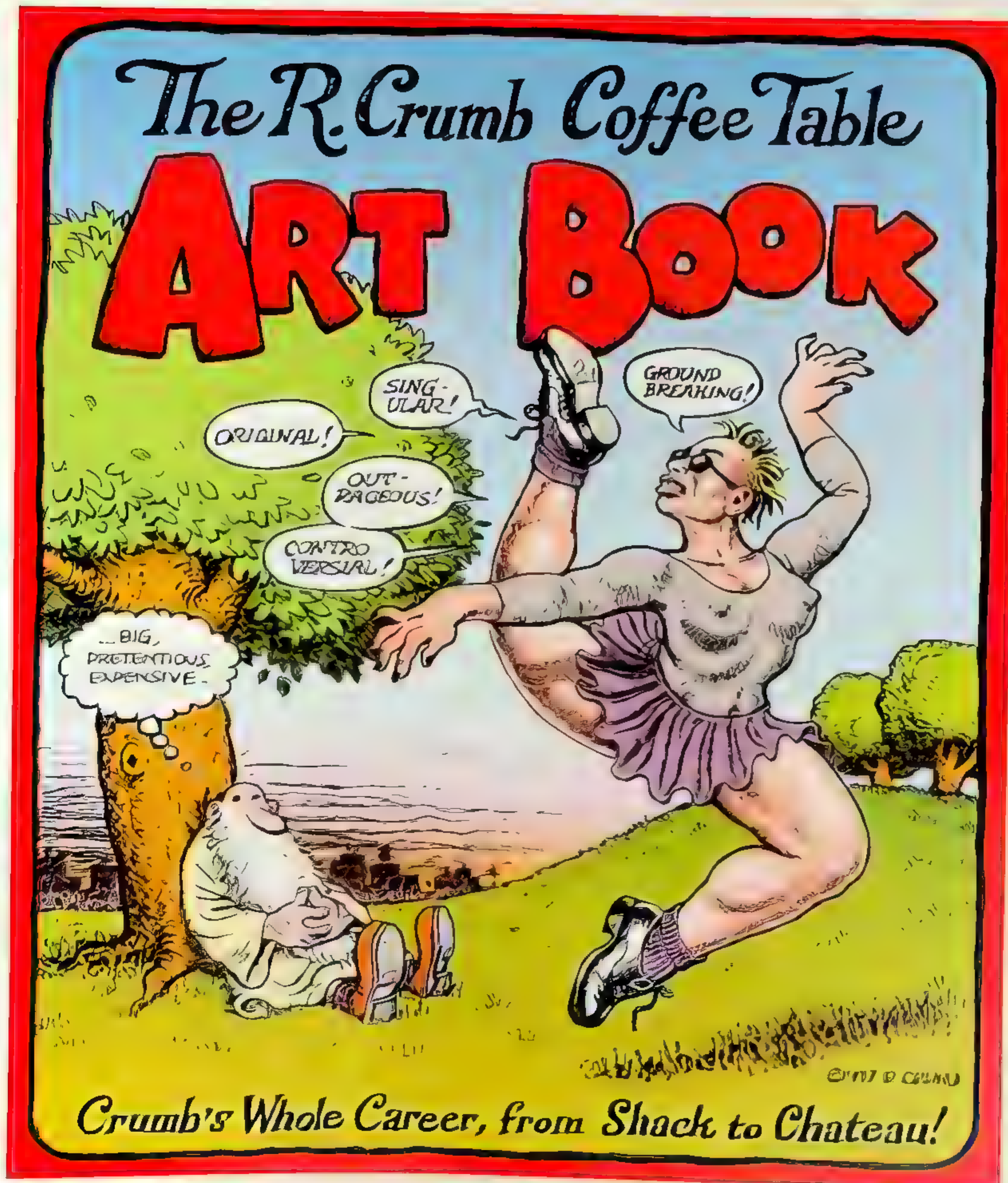
artist: **TODD LOCKWOOD**
 art director: Dawn Murin
 client: T.S.R., Inc.
 title: Ghost
 medium: Oils size: 17"x24"

4

artist: **JON FOSTER**
 art director: Jason Hawkins
 designer: Jon Foster
 client: Iron Crown Enterprises
 title: Quarrying
 medium: Acrylic size: 14"x17"



2



3





1

artist: WILLIAM JOYCE*client:* Laura Geringer Books/HarperCollins*title:* The Leaf Men

2

artist: JOSEPH DeVITO*art director:* Charles Kochman*client:* DC Comics/Prima Publishing*title:* Wonder Woman: Gods & Goddesses*medium:* Oil *size:* 16"x20"

Wonder Woman™ and copyright © 1998 DC Comics. All Rights Reserved

3

artist: DONATO GIANCOLA*art director:* Ray Lundgren*client:* Penguin/Roc*title:* Godheads*medium:* Oil *size:* 15"x22"

4

artist: DONATO GIANCOLA*art director:* Carl Galian*client:* Penguin/Roc*title:* Mars At Jupiter*medium:* Oil *size:* 14"x22"

1



2



3





1

artist: THOMAS M. BAXA

art director: Neil Darcy client: Ronin Publishing

title: Be One With the Sacred Seal medium: Oils size: 30"x37"

2

artist: RICHARD IORIEL

art director: Alfredo Williams client: Tor Books

title: Cross and Crescent medium: Acrylic & oils size: 22"x30"

3

artist: ROB RUTTEL

art director: David Martin client: T.S.R., Inc. title: Harding House

medium: Oils size: 20"x30"

4

artist: MARK ELLIOTT

art director: Nick Krenitsky client: HarperCollins title: Ella Enchanted

medium: Acrylic size: 15"x20"

1



2



3







art directors Scott Dunbier clients Wildstorm Productions artist TRAVIS CHAREST title Wildcore #1 (Variant Cover) size 11"x17" medium Mixed



artist: VINCENT EVANS
art director: Fabian Nicieza client: Acclaim Comics title: Shadow Man
size: 20"x30" medium: Oil

1

artist: ALEXANDER MALEEV*art director:* Amie Brockway *designer:* Lisa Stone*client:* Kitchen Sink Press/Top Dollar Comics*title:* The Crow: Dead Time Collection *medium:* Ink & watercolor

2

artist: JIM LEE*art director:* Rachelle Brissendski *client:* Wildstorm Productions*title:* Divine Right #2/P. 9 *medium:* Pencil & ink *size:* 11"x17"

3

artist: CHARLES BURNS*designer:* Chris Shadoian *client:* Kitchen Sink Press *title:* Black Hole #4*medium:* Ink & gouache

4

artist: CHRISTOPHER MOELLER*art director:* Dennis O'Neil *client:* DC Comics*title:* Shadow of the Bat #71 *medium:* Acrylic *size:* 20"x30"Batman is TM and copyright © 1998 by DC Comics. All Rights Reserved.

2



1



3





1
 artist: VINCENT EVANS
 art director: Fabian Nicieza
 client: Acclaim Comics
 title: Niniak
 medium: Oils size: 20"x30"

2
 artist: JOSEPH MICHAEL LINSNER
 art director: Joseph Michael Linsner
 client: Sirius Entertainment
 title: Dawn Five
 medium: Mixed size: 12"x17"

3
 artist: JOE JUSKO
 art director: Mark Mazz
 client: Vampirella Bloodlust
 medium: Acrylic size: 13"x20"

4
 artist: GREG LOUDON
 art director: Hari Fisher
 client: Boneyard Press
 title: Vampire Lust #2
 medium: Acrylic size: 15"x20"







1
 artist: TRAVIS CHAREST
 art director: Scott Dunbier
 client: Wildstorm Productions
 title: WildC.A.T.S./X-Men:
 The Golden Age, P. 25
 medium: Mixed size: 11"x17"

2
 artist: STEVE RUDE
 client: Dark Horse Comics
 title: God-Con One
 medium: Oils size: 20"x30"

3
 artist: CHRISTOPHER MOELLER
 art director: Dennis O'Neil
 client: DC Comics
 title: Shadow of the Bat #61
 medium: Acrylic size: 20"x30"
 Batman™ and copyright © 1998 by DC Comics. All Rights Reserved.

4
 artist: DOUG BEEKMAN
 art director: Mark Chiarello
 client: DC Comics
 title: Catwoman Annual
 medium: Watercolor size: 20"x24"
 Catwoman™ and copyright © 1998 by DC Comics. All Rights Reserved.



2



3



1

artist: JOE JUSKO

art director: Joe Jusko client: Frank Frazetta Fantasy Illustrated title: Hellriders
medium: Acrylic size: 11"x17"

2

artist: PAOLO PARENTE

art director: Joe Andreani designer: Paolo Parente client: Marvel Comics
title: Conan: The Return of Styrm medium: Oils & acrylic size: 16"x24"

3

artist: JOE JUSKO

art director: Joe Jusko client: Frank Frazetta Fantasy Illustrated title: Hellriders
medium: Acrylic size: 11"x17"

2



1



3





4

artist: DAVE FIRCH/BATT/STEVE FIRCHOW
 art director: Marc Silvestri client: Top Cow Productions title: Grigorieff
 medium: Mixed/digital size: 11"x17"

5

artist: STEVE ELLIS
 client: Unstoppable Productions title: Tranquility medium: Pencil & ink size: 11"x17"

5

artist: OMAHA PÉREZ
 client: Slave Labor Graphics title: Raw Periphery medium: Acrylic size: 11"x15 1/2"

5



4

6



1

artist: DEAN ARMSTRONG [PAINTER] & MIKE PASCALE [PENCILS]
 art director: Mike Pascale client: Schism Comics title: The Collected Bru-Head
 medium: Digital size: 10 1/2" x 13 3/4"
 Bru-Head is ™ and copyright © 1998 by Schism Comics. All Rights Reserved.

2

artist: GREG SPALENKA
 art director: David Spurlock designer: David Spurlock client: Tales From the Edge
 title: Manifestation medium: Mixed/digital size: 8" x 12"

3

artist: PAUL CHADWICK
 art director: Randy Stradley client: Dark Horse Comics title: Strange Armor
 medium: Acrylic & colored pencil size: 11" x 17"

4

artist: PAUL CHADWICK
 art director: Randy Stradley client: Dark Horse Comics title: Strange Armor
 medium: Acrylic & colored pencil size: 11" x 17"

1



2



3



1

artist: MARK CRILLEY
 art director: Joe Linsner designer: Mark Crilley client: Sirius Entertainment
 title: Akiko [#14 Back Cover] medium: Ink & watercolor size: 10"x16"

2

artist: JOHN MUELLER
 art director: Amie Brockway designer: Kevin Lison client: Kitchen Sink Press
 title: Oink: Heaven's Butcher Collection medium: Oil on board

3

artist: CHRISTOPHER MOELLER
 art director: Dennis O'Neil client: DC Comics title: Shadow of the Bat #70
 medium: Acrylic size: 20"x30"

Batman is TM and copyright© 1998 by DC Comics. All Rights Reserved.

4

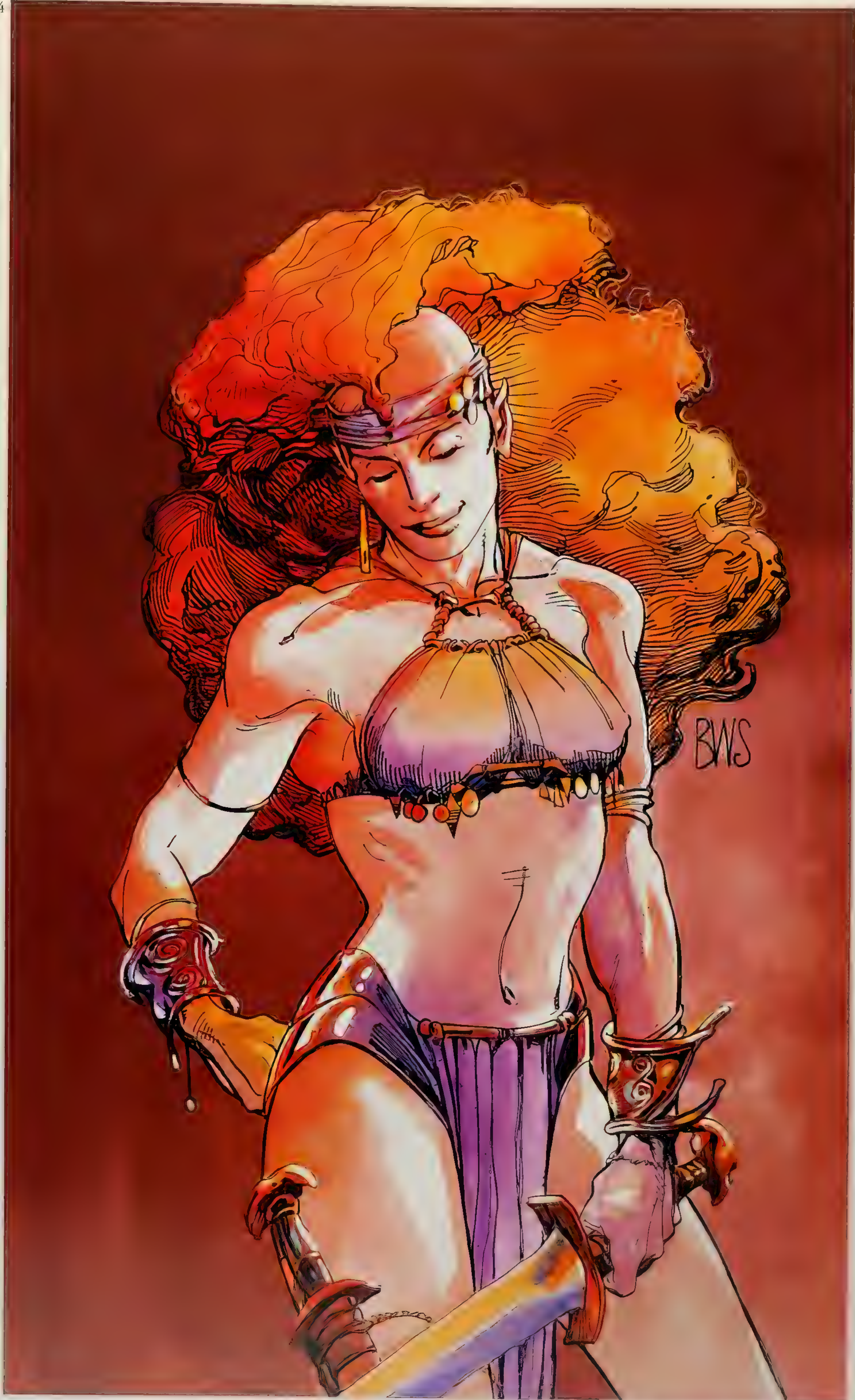
artist: BARRY WINDSOR-SMITH
 art director: Barry Windsor-Smith designer: Barry Windsor-Smith
 client: Barry Windsor-Smith: Storyteller title: Princess Adastra
 medium: Ink, color pencil & watercolor size: 7"x12 1/2"

1



3





1

artist: STEVE FIRCHOW

art director: Tim Herriandez client: Top Cow Productions title: The Darkness

medium: Oils size: 10"x14"

2

artist: JON J. MUTH

art director: Shelly Roeberg designer: Richard Bruning client: DC/Vertigo Comics

title: Farewell Moonshadow medium: Watercolor size: 8 1/2"x13"

3

artist: MIRAN KIM

art director: Amie Brockway designer: Lisa Stone

client: Kitchen Sink Press/Top Dollar Comics title: The Crow: Waking Nightmares #1

medium: Mixed

4

artist: JOHN MUELLER

art director: Amie Brockway designer: C. Evan Metcalf

client: Kitchen Sink Press/Top Dollar Comics title: The Crow: WILD JUSTICE #3

medium: Mixed

2



1



3



4



1

artist: BROM

art director: Brian Pulido designer: Brom client: Chaos Comics

title: Lady Death medium: Oils

Lady Death and Evil Ernie are TM and copyright © 1998 by Chaos Comics

2

artist: JILL THOMPSON

art director: Joe Linsner designer: Jill Thompson client: Sirius Entertainment

title: Scary Godmother medium: Watercolor size: 30"x20"

3

artist: JOSEPH MICHAEL LINSNER

art director: Joseph Michael Linsner designer: Joseph Michael Linsner

client: Sirius Entertainment title: Dawn One medium: Mixed size: 12"x17"



2





1

artist: ALEX ROSS

art director: Jonathan Peterson client: Homage Comics title: Astro City #11 Cover

medium: Watercolor size: 12"x18"

2

artist: ADAM HUGHES

art director: Scott Dunbier client: Wildstorm Productions title: Voodoo #2 Cover

medium: Mixed size: 11"x17"

3

artist: STEVE RUDE

title: Patricide medium: Cel-Vinyl Acrylic size: 20"x30"

4

artist: MARC SILVESTRI/BATT/STEVE FIRCHOW

art director: David Wohl client: Top Cow Productions title: The Darkness and Friends

medium: Pencil, ink & digital size: 11"x17"

2



3

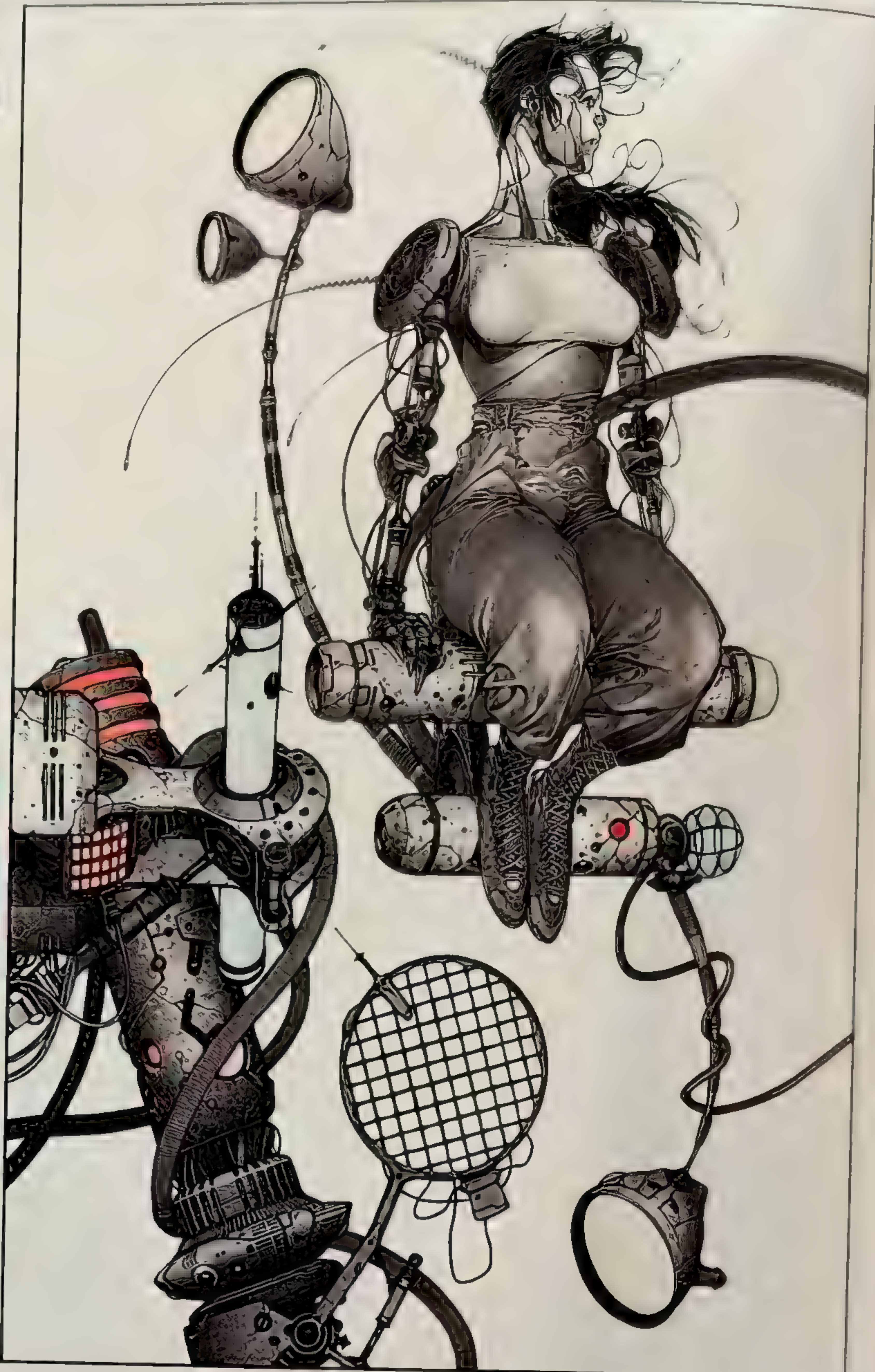






1

1

artist: TRAVIS CHAREST*art director:* Scott Dunbier *client:* Wildstorm Productions *title:* DV8 #14 [Variant Cover]*medium:* Mixed *size:* 11"x17"

2

2

artist: TRAVIS CHAREST*art director:* Scott Dunbier *client:* Wildstorm Productions *title:* Werworks #32 [Variant Cover]*medium:* Mixed *size:* 11"x17"

3

artist: STEVE RUDE*client:* DC Comics *title:* Wonder Woman #1 Cover *medium:* Oils *size:* 20"x30"Wonder Woman is TM and copyright © 1998 by DC Comics. All Rights Reserved.





sculptor: LAWRENCE NORTHEY
title: Chantecler Eldorado (The Game Master) size: 28"Wx36"H medium: Metal



sculptor: THE SHIFLETT BROS.
art director: Clay Moore client: Moore Creations title: Draco size: 12"Hx21"W medium: Resin

1

sculptor: THE SHIFLETT BROS.
 art director: Glen Danzig
 designer: Simon Bisley
 client: Verotik
 title: Jaguar God
 medium: Resin
 size: 11'H

2

sculptor: KEVIN JOHNSON/
 DON CLAVETTE
 art director: Scott Gustafson
 designer: Scott Gustafson
 client: The Greenwich Workshop
 title: Humpty Dumpty
 medium: Painted Resin
 size: 7'H

3

artist: JOSEPH DeVITO
 art director: Coyne Com.
 designer: Joseph DeVito
 client: Land Rover International
 medium: Bronze
 size: 24"Hx15"W

4

sculptor: KEVIN JOHNSON
 art director: Scott Gustafson
 designer: Scott Gustafson
 client: The Greenwich Workshop
 title: Humpty Dumpty
 medium: Painted Resin
 size: 6 1/2'H

5

artist: JAMES CHRISTENSEN
 client: The Greenwich Workshop
 title: The Bassoonist
 medium: Porcelain
 size: 7 1/2'H



1

3

4





1

sculptor: KEVIN JOHNSON/
DON CLAVETTE/
SCOTT GUSTAFSON
art director: Scott Gustafson
designer: Scott Gustafson
client: The Greenwich Workshop
title: Little Red Riding Hood &
The Wolf
medium: Painted Resin size: 7"H



2

sculptor: LAURA REYNOLDS
title: Serpent Safari
medium: Mixed Media
size: 10 1/2"Wx11 1/2"H



3

sculptor: SUSUMU SUGITA
art director: Dark One
designer: Randy Bowen
client: Sirius Entertainment
medium: Cold-Cast Resin
size: 12"H

3



4



4

sculptor: J.A. PIPPETT
title: Wixten & Fig medium: Bronze size: 37 1/2"H

5

sculptor: J.A. PIPPETT
title: A Little Moonlight Reading medium: Bronze size: 17 1/2"H



1

sculptor: CLAYBURN S. MOORE
art director: Clayburn S. Moore & Pul F. Moore
title: Kenneth Irons Action Figure size: 6"H

2

sculptor: CURT CHIARELLI
title: Interstellar Mobster medium: Urethane Resin size: 14 1/2"H

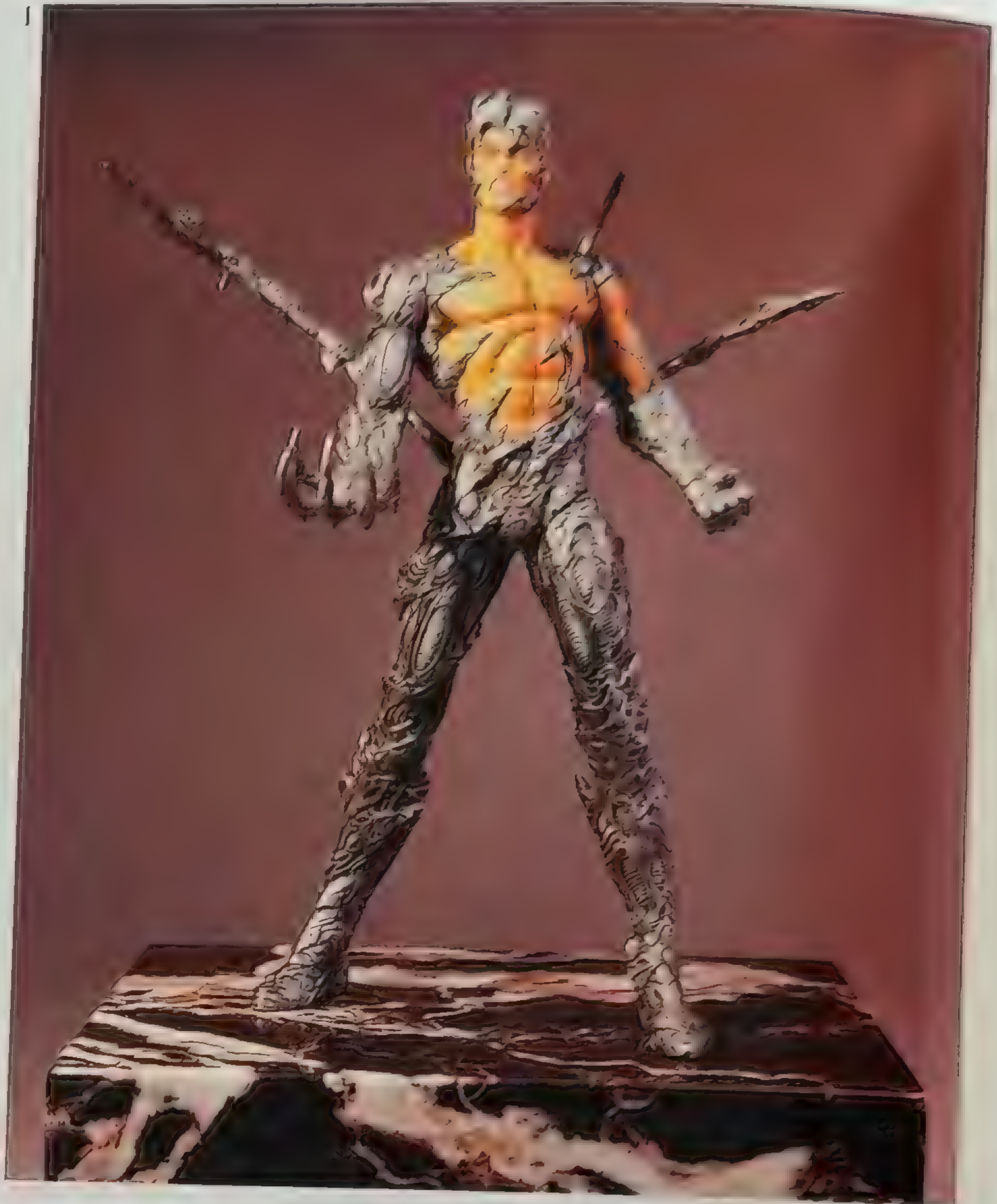
3

sculptor: LAWRENCE NORTHEY
designer: Lawrence Northey title: Midnight (Game Player)
medium: Metal & Plastic size: 29"Hx15"W

4

artist: JAMES CHRISTENSEN
client: The Greenwich Workshop title: The Scholar medium: Porcelain
size: 8"H

1



2



3







1

sculptor: THE SHIFLETT BROS.
art director: Glen Danzig **designer:** Simon Bisley **client:** Verotik **title:** Satanika
medium: Soper Sculpey/Resin **size:** 10"H



2

sculptor: BARSOM MANASHIAN
art director: Barsom Manashian **designer:** Chris Cooper [Coop] **title:** Devil Girls
medium: Cold-Cast Resin **size:** 12"H

sculptor: BARSOM MANASHIAN
art director: Barsom Manashian **designer:** Brom **title:** Miss Muffit
medium: Cold-Cast Resin **size:** 12"H



1

sculptor: DENNIS T. KAUTH
art director: Dennis T. Kauth
designer: Dennis T. Kauth
client: T.S.R., Inc.
title: Fraal City Ship
medium: Foam, wood & metal
size: 36"D

2

sculptor: TOM TAGGART
art director: Grendel
photographer: Sal Trombino
client: Ed Lemco
title: Die Blau Engelin
medium: Mixed

3

sculptor: LAWRENCE NORTHEY
designer: Lawrence Northey
title: Chyx & Method
medium: Metal & plastic
size: 31"Wx36"H

4

sculptor: TOM TAGGART
art director: Phil Amara
photographer: Sal Trombino
client: Dark Horse Comics
title: Predator
medium: Mixed
size: 20"Wx29"H

5

sculptor: HARRIETT MORTON BECKER
designer: Harriett Morton Becker
client: Private Collection
title: Guardian of the Gate
medium: Clay
size: 19"H

6

sculptor: SANDRA LIRA
title: Sentinel
medium: Cast Resin
size: 43"H



1



2

3



4



5



6

1
sculptor: ROBERT CRUMB
title: Devil Girl medium: Painted wood

2
sculptor: LISA SNELLINGS
art director: Lisa Snellings designer: Lisa Snellings
photographer: Greg Staley
client: Howard & Jane Frank
title: Short Trip to October medium: Mixed
size: 6'Wx4 1/2'H

3
sculptor: JOEL HARLOW
title: Nyarlathotep medium: Bronze size: 18"H

4
sculptor: VINCENT CANTILLON
title: Avenging Angel medium: Bronze size: 33"H







designer: Thom Ang client: Business Week 9/22 artist: THOM ANG title: Can We End Heart Disease? size: 7 1/2" x 8" medium: Mixed



artist: JAMES GURNEY

art director: Chris Sloan

client: National Geographic

title: Giganotosaurus

size: 18"x24"

medium: Oil on board

1

artist: HAJIME SORAYAMA*art director:* Eugene Wang *designer:* Eugene Wang*client:* Imagine Media *title:* PlayStation Magazine *medium:* Mixed *size:* 8"x10 1/2"

2

artist: MATTHEW D. WILSON*art director:* Shauna Wolf Narciso *client:* Duelist/Wizards of the Coast*title:* Dark Angel *medium:* Acrylic *size:* 11"x14"

3

artist: R.K.POST*art director:* Larry Smith *client:* Dragon Magazine*title:* Leave Sleeping Dragons Lie *medium:* Oil *size:* 14"x20"

4

artist: DiTERLIZZI*art director:* Dave Gross *designer:* Larry Smith *client:* Dragon Magazine*title:* A Golden Afternoon *medium:* Watercolor & gouache *size:* 20"x30"

5

artist: ELIZABETH LAWHEAD BOURNE*art director:* Thea Hardy *designer:* Thea Hardy *client:* SFWA Bulletin*title:* Greetings *medium:* digital



2



3



4



5

1

artist: MARCO VENTURA
art director: Tom Staebler
designer: Kerig Pope
client: Playboy Enterprises, Inc.
title: The Battle of Khafji

2

artist: DONATO GIANCOLA
art director: Tom Staebler
designer: Kerig Pope
client: Playboy Enterprises, Inc.
title: The Wire Continuum

3

artist: WILLIAM JOYCE
client: The New Yorker



2





1
artist: ARTHUR ADAMS
art director: Eugene Wang designer: Eugene Wang client: Imagine Media title: PlayStation Magazine
medium: Pen & ink size: 8"x10 1/2"

2
artist: KAREN BARNES
art director: Will Hopkins designer: Beth Lin client: Kids Discover
title: Ocean Myths medium: Mixed size: 10"x10"

3
artist: KERRY P. TALBOTT
art director: Tom Bond client: Richmond Times-Dispatch
title: Hot Head medium: Mixed size: 10"x16"

4
artist: WILLIAM STOUT
art director: James Breitbeil
designer: William Stout
client: Frank Frazetta Fantasy Magazine
title: Dinosaur Parade
medium: Ink & watercolor
size: 8"x12"



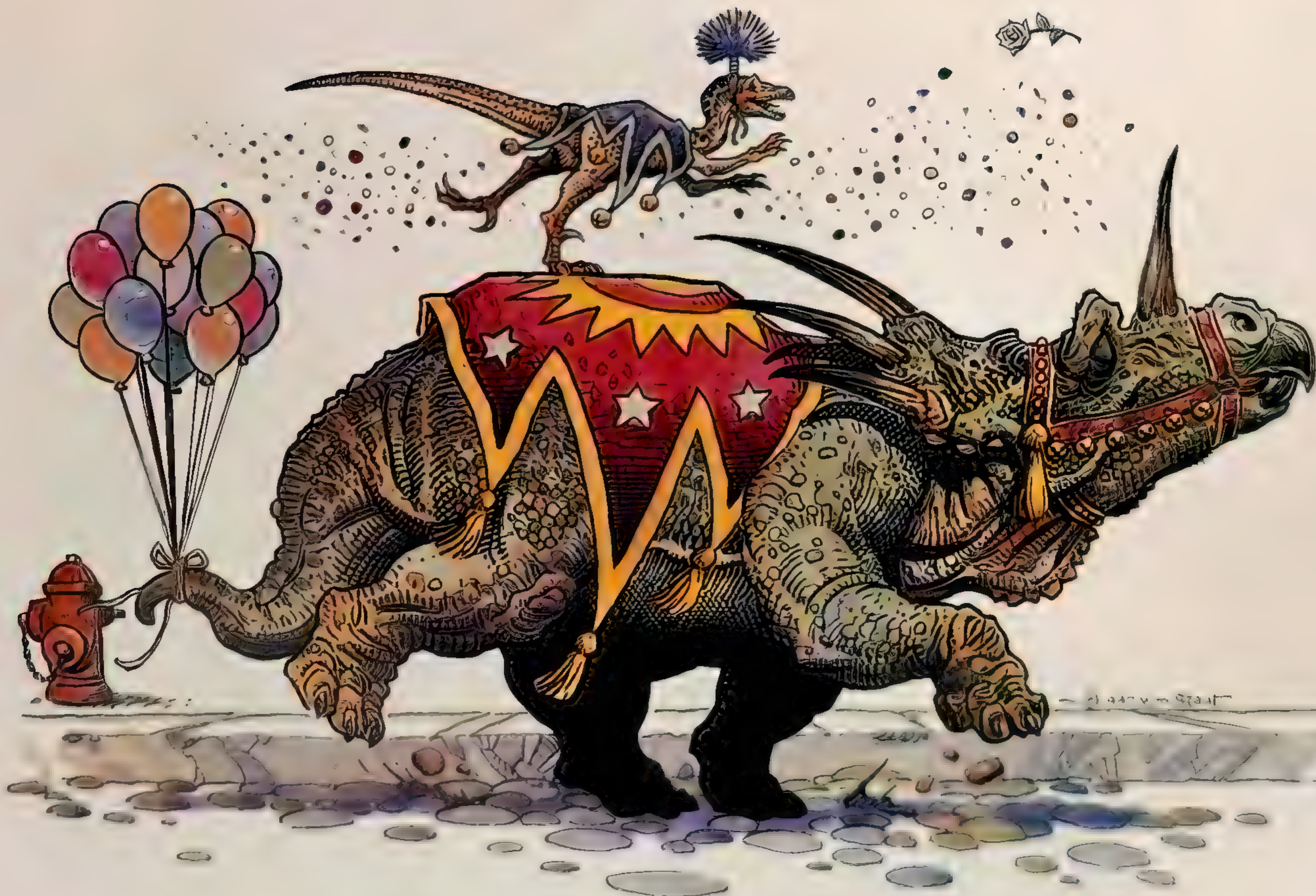
2



3



4





1



2

1

artist: JOSEPH DeVITO
art director: Jonathan Schneider *client:* Mad Magazine *title:* Alfred E. Presley
medium: Oils *size:* 18"x25"
 Alfred E. Newman ®, ™, and copyright © 1998 by EC Publications, Inc. All Rights Reserved.

2

artist: GREG SPALENKA
art director: Tom DeMay *client:* Internet Underground *title:* Internet Underground
medium: Mixed *size:* 8"x11"

3

artist: MEL ODOM
art director: Tom Staebler *designer:* Kerig Pope *client:* Playboy Enterprises, Inc.
title: Three Balconies



1

artist: ISTVAN BANYAI
 art director: Tom Staebler
 designer: Kerig Pope
 client: Playboy Enterprises, Inc.
 title: Coed Confidential

2

artist: IAN MILLER
 art director: Carl Gnam
 client: Sovereign Media, Inc.
 title: Lord of the Fiery Depths
 medium: Acrylic & inks
 size: 14 1/2" x 11 1/2"

3

artist: IAN MILLER
 art director: Carl Gnam
 client: Sovereign Media, Inc.
 title: Death on the Reik
 medium: Acrylic & inks
 size: 12" x 16"



1



2

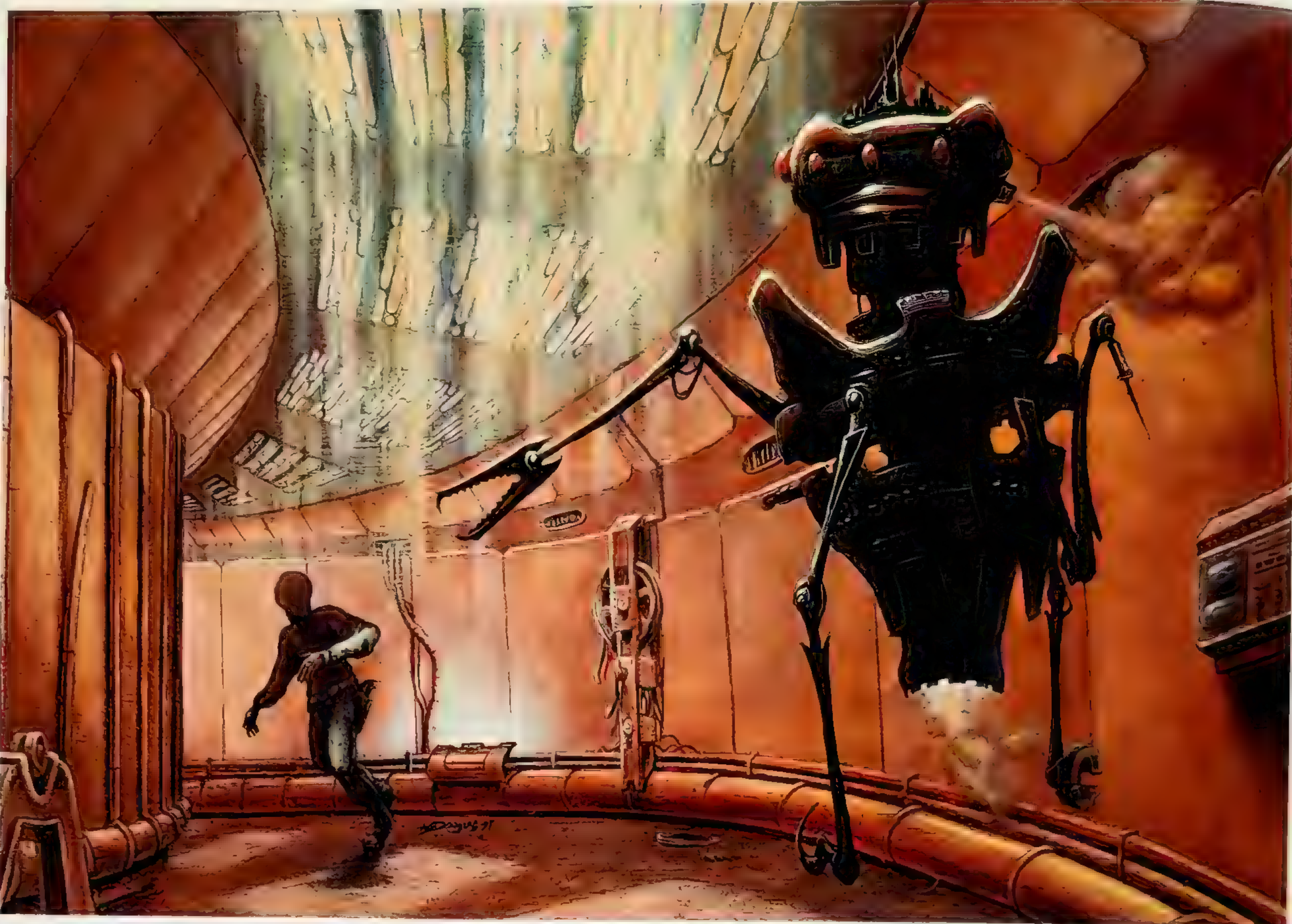


1
 artist: ALLEN G. DOUGLAS
 art director: Steve Blackwell
 client: InQuest
 title: Blood of the Phoenix
 medium: Oil on paper
 size: 10"x16"

2
 artist: GEORGE H. KRAUTER
 art director: Carl Gnam/
 George H. Krauter
 client: Science Fiction Age
 medium: Digital

3
 artist: KEVIN KRENECK
 art director: Anthony Bari
 designer: Anthony Bari
 client: Alfred Hitchcock's
 Mystery Magazine
 title: The Devil to Pay
 medium: Pen & ink
 size: 5 1/4"x8"

4
 artist: FRED STONEHOUSE
 art director: Tom Staebler
 designer: Kerig Pope
 client: Playboy Enterprises, Inc.
 title: The Slings of Desire







artist: JEFFREY JONES
art director: Jeffrey Jones client: FPG title: Tarzan Rescues the Moon medium: Oils



art director: David DeVries artist: DAVID DeVRIES client: Dark's Art Parlour title: These Things'll Kill Ya
designer: David DeVries size: 22"x32" medium: Mixed

1

artist: MICHAEL SUTFIN
 art director: Jim Nelson
 client: FASA Corporation
 title: Elite Security Mage
 medium: Oils

2

artist: ROB ALEXANDER
 art director: Matt Wilson
 client: Legend of the 5 Rings
 title: Honor's Vale
 medium: Watercolor size: 10"x13"

3

artist: MURRAY TINKELMAN
 art director: Joe Glisson
 designer: Joe Glisson
 client: Dellas Graphics
 title: Locomotoad
 medium: Pen & ink size: 9"x12"

4

artist: MICHAEL SUTFIN
 art director: Jim Nelson
 client: FASA Corporation
 title: Craig Anarchy #1
 medium: Oils size: 13"x15 1/2"



1



2



3



1

artist: JAMES CHRISTENSEN
 client: Portal Publications
 title: Conversation Around A Fish
 medium: Oils size: 18"x24"

2

artist: JAMES CHRISTENSEN
 client: Portal Publications
 title: Quartet
 medium: Acrylic size: 24"x30"

3

artist: SCOTT GUSTAFSON
 art director: Jennifer Oakes
 designer: Scott Gustafson
 client: The Greenwich Workshop
 title: The Owl and the Pussycat
 medium: Oils size: 20"x24"



2





1

artist: DAVID BOWERS
client: Scott Hull Associates title: The Pumpkin's Revenge
medium: Oil on masonite size: 12"x12"

2

artist: DOUGLAS KLAUBA
title: Angel In Green medium: Acrylic size: 20 1/4"x26 1/4"

3

artist: RAFAL OLBINSKI
client: Nathan Galleries title: Olbinski Calendar
medium: Acrylic

4

artist: DAVID BOWERS
title: Dead Butterfly medium: Oil on masonite
size: 12 1/2"x22"



1

2



3





1
 artist: DON MAITZ
 client: Lone Star Con 2
 title: Lone Star 2
 medium: Acrylic on masonite
 size: 18"x30"

2
 artist: JEFFREY K. BEDRICK
 title: Asylum medium: Oil
 size: 30"x40"

3
 artist: YURI BARTOLI
 title: Spaceport
 medium: Oil on masonite
 size: 33 1/2" x 33 1/2"

4
 artist: JACQUES BREDY
 art director: Mike Lund
 client: Vert-H
 title: Clone Slavers
 medium: Oils
 size: 20"x30"



1



2



3



1

artist: SCOTT M. FISHER
 art director: Sue Ann Harkey
 client: Wizards of the Coast
 title: Deep Sea Serpent
 medium: Acrylic

2

artist: SCOTT M. FISHER
 art director: Sue Ann Harkey
 client: Wizards of the Coast
 title: Minotaur Warrior
 medium: Acrylic

3

artist: ALISTER LOCKHART
 art director: Nick Stathopoulos
 client: Strategic Studies Group
 title: Promotion
 medium: Acrylic
 size: 8"x10"

4

artist: BRIAN DESPAIN
 art director: Neal Darcy
 client: Ronin Publishing
 title: Dark Tattoos
 medium: Pencil
 size: 8 1/2"x11"

5

artist: BRIAN DESPAIN
 art director: Neal Darcy
 client: Ronin Publishing
 title: The Gate Keeper
 medium: Pencil
 size: 5"x5"

6

artist: WES BENSCOTER
 client: SMH/Hobby Japan
 title: Witch With Tentacles
 medium: Acrylic
 size: 18"x24"



1



2



3



4



6



5

1
 artist: MARK HARRISON
 art director: Mark Harrison title: Sara Stockbridge 4 medium: Acrylic & gold leaf
 size: 7 1/4"x28"

2
 artist: DiTERLIZZI
 art director: Oliver Hoffman client: Feeler & Schwert title: The Changelings
 medium: Gouache size: 20"x30"

3
 artist: PETAR MESELVŽIJA
 art director: Chris Meiklejohn client: Meiklejohn Graphics title: The Gate Girl
 medium: Oils size: 50cmx70cm





1

artist: PHILIP STRAUB

art director: Philip Straub title: In the Middle

2

artist: JEFF MIRACOLA

title: Fear of Flying medium: Oils size: 14"x14"

3

artist: JOE CHIDO

art director: Sal Quattuccio designer: Joe Chiodo

client: S.Q. Productions, Inc. title: Dino Babe

medium: Acrylic size: 12"x14"

4

artist: JEFF MIRACOLA

title: Gathering of the Mice Men medium: Oils
size: 18"x24"



1



2



3



1

artist: BOB EGGLETON
 client: Hamilton
 title: Tyrant medium: Acrylic size: 12"x12"

2

artist: ENI OKEN
 title: Bag on Stage
 medium: 3-D Digital

3

artist: WILLIAM STOUT
 art director: William Stout
 client: Sega GameWorks
 title: Guilty Pleasures
 medium: Ink & watercolor
 size: 10"x13"

4

artist: SEAN O'KEEFE
 title: Landscape With Self
 medium: Oil
 size: 24"x18"

5

artist: ENI OKEN
 title: Zork Grand Inquisitor
 Bridge-Spell Press
 medium: 3-D Digital
 Copyright © 1997 Activision, Inc.

6

artist: JUDY YORK
 art director: Judy York
 title: Lightsong
 medium: Digital

7

artist: TITO SALOMNI
 art director: Louis Schultz
 client: Milk & Honey
 title: The Dream Builder
 medium: Oils size: 3'x4'





1

artist: MARK COVELL
medium: Oils size: 18"x24"

2

artist: TERESE NIELSEN
art director: Dwight Zimmerman client: Topps title: Xena Warrior Princess
medium: Mixed

3

artist: DAVID DeVRIES
art director: David DeVries client: Dullas Graphics title: Count Frogula
medium: Mixed size: 8 1/2"x11"

4

artist: TRAVIS LOUIE
title: Chester's Dream medium: Acrylic & ink size: 24"x35"

1



2



3





1
 artist: KIRK REINERT
 art director: Kirk Reinert/
 Lilli Farrell
 title: First Light
 medium: Acrylic size: 22"x33"

2
 artist: KENT WILLIAMS
 art director: Kent Williams
 client: Allen Spiegel Fine Arts/
 4 Color Gallery
 title: Cradle
 medium: Watercolor size: 18"x30"

3
 artist: KENT WILLIAMS
 art director: Kent Williams
 client: Allen Spiegel Fine Arts/
 4 Color Gallery
 title: Cradle
 medium: Watercolor size: 18"x30"

4
 artist: KENT WILLIAMS
 art director: Kent Williams
 client: Allen Spiegel Fine Arts/
 4 Color Gallery
 title: KoKoro
 medium: Mixed size: 18"x30"





1

artist: DAREN BADER
 art director: Matt Wilson
 client: Wizards of the Coast
 title: Charging Rhino
 medium: Acrylic size: 7 1/2"x10"

2

artist: JAMES GURNEY
 art director: Carl Herrman
 client: U.S. Postal Service
 title: The World of Dinosaurs
 medium: Oils size: 24"x20"

3

artist: JERRY LOFARO
 art director: Jeff Varsano
 client: Fun Raisers, U.S.A.
 title: T-Rex
 medium: Acrylic size: 13"x18"

4

artist: AARON BOYD
 title: Tortoise & Hare II
 medium: Oil size: 30"x40"

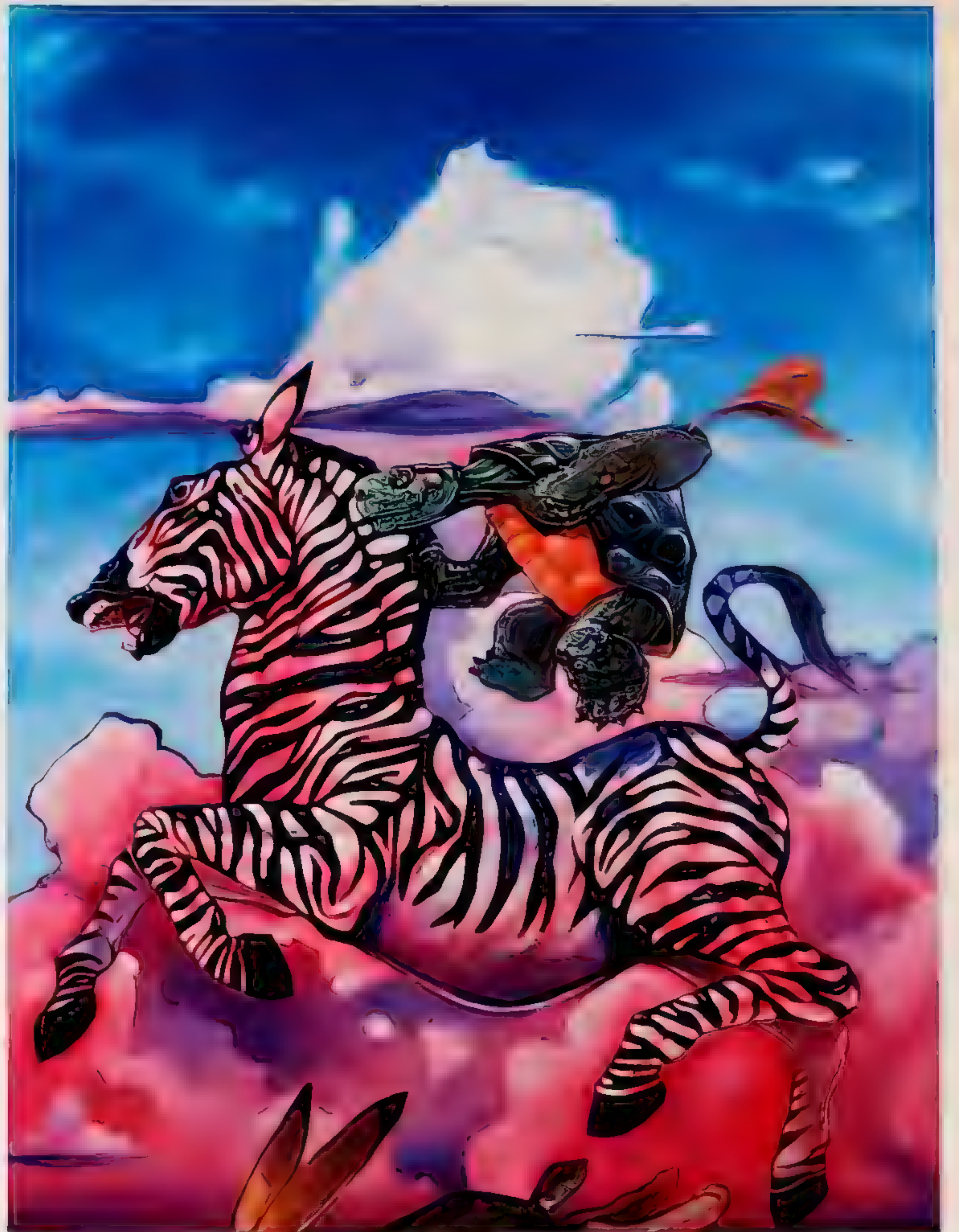
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artist: ED LI
 art director: Cliff Nielsen designer: Ed Li
 title: Bully and the Beast
 medium: Acrylic size: 18"x10"



2





1

artist: THOM ANG*art director:* Chris Carter*client:* 20th Century Fox/Lookout*title:* Expulsion From Eden *medium:* Mixed/digital*size:* 10 1/4"x11"

2

artist: THOM ANG*art director:* John D'Agostino*designer:* Thom Ang/John D'Agostino*client:* 20th Century Fox Home Entertainment*title:* Clyde Bruckman's Final Repose*medium:* Mixed/digital *size:* 8"x11"

3

artist: THOM ANG*art director:* John D'Agostino*designer:* Thom Ang/John D'Agostino*client:* 20th Century Fox Home Entertainment*title:* Paper Clip *medium:* Mixed/digital *size:* 8"x11"

4

artist: THOM ANG*art director:* John D'Agostino*designer:* Thom Ang/John D'Agostino*client:* 20th Century Fox Home Entertainment*title:* 731 *medium:* Mixed/digital *size:* 8"x11"

1



2



3





1

artist: **PETAR MESELDŽIJA**

art director: Aletta Wiersma designer: Petar Meseldžija

client: Vererke Licensing & King International

medium: Watercolor size: 32.5cmx23.5cm

2

artist: **SHEILA RATTAN**

client: Mother Spearm Studio title: Catfish

medium: Pencil size: 8"x11"

3

artist: **DOUG MILLER**

title: Dragon's Lair medium: Acrylic size: 30"x20"

4

artist: **OMAR RATTAN**

art director: Jason Hawkins client: Iron Crown Enterprises

title: Tuna medium: Watercolor size: 9 1/2"x11"

5

artist: **RAY-MEL CORNELIUS**

title: Answer Me medium: Acrylic size: 9"x9"

6

artist: **OMAR RATTAN**

art director: Jason Hawkins client: Iron Crown Enterprises

title: We Have Come To Kill

medium: Watercolor size: 9 1/2"x11"

7

artist: **DON MAITZ**

art director: Toby Schwartz

client: The Science Fiction Book Club

title: Fault Lines medium: Oil on masonite size: 18"x24"

8

artist: **OMAR RATTAN**

art director: Jason Hawkins client: Iron Crown Enterprises

title: Orca of Udun medium: Watercolor size: 9 1/2"x11"

1



2

3





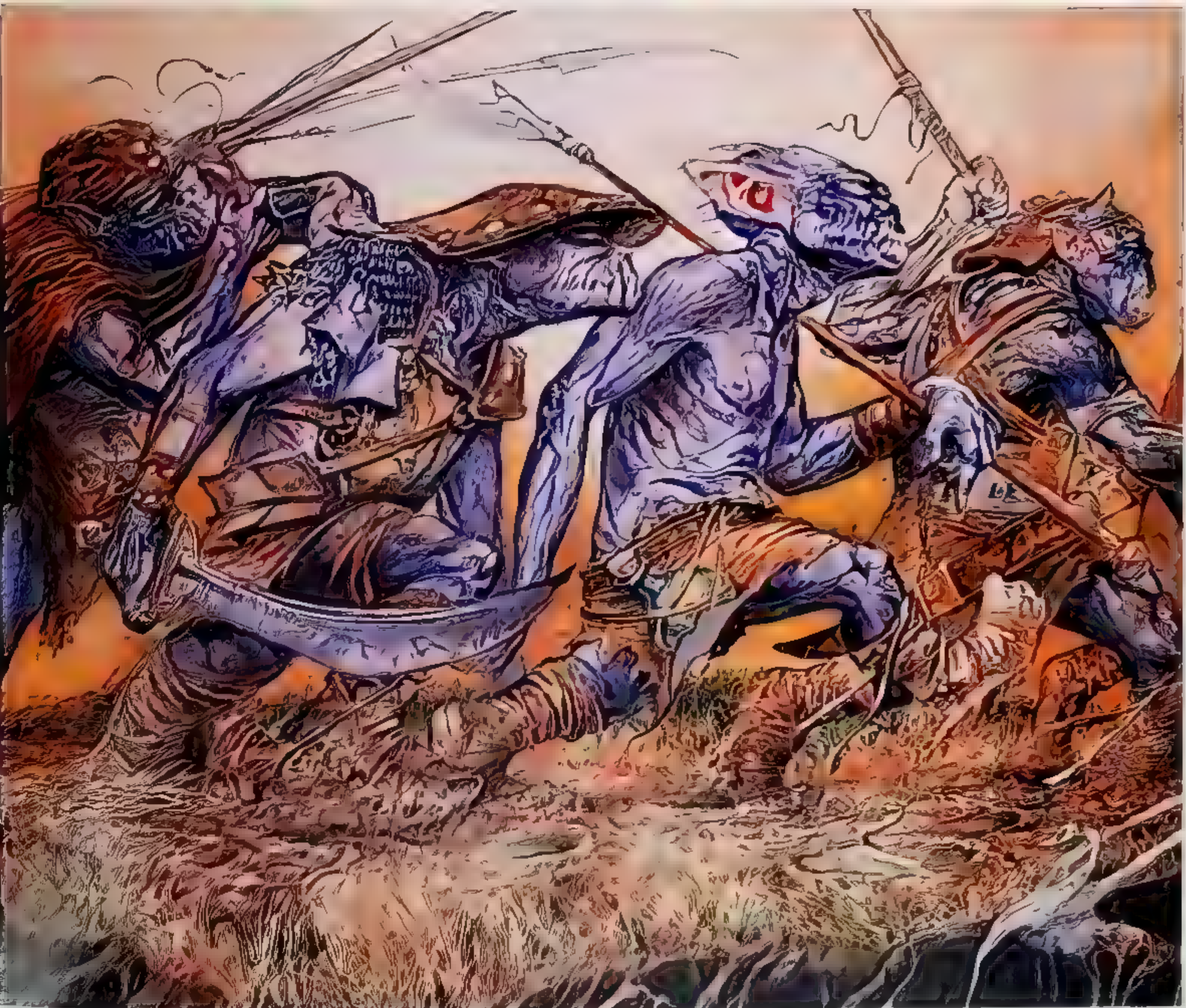
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5



6



8



7

1

artist: KENT WILLIAMS

art director: Kent Williams designer: Kent Williams

client: Allen Spiegel Fine Arts/4 Color Gallery title: Communion 2

medium: Mixed size: 18"x28"

2

artist: JEFFREY JONES

client: FPG title: Back To the Stone Age medium: Oils

3

artist: THOM ANG

art director: John D'Agostino designer: Thom Ang/John D'Agostino

client: 20th Century Fox Home Entertainment title: Humbug

medium: Mixed/digital size: 11"x17"

4

artist: GREG SPALENKA

art director: Anthony Padilla designer: Jeff Burne/Greg Spalenka

client: Art Institute of Southern California title: Reborn

medium: Mixed/digital size: 18"x24"

1



2



3



4



1

artist: LUIS ROYO

art director: Luis Royo client: Norma Editorial title: Millennium

medium: Acrylic size: 18"x24"

2

artist: DAVID HO

client: American Showcase title: Voices In My Head medium: Digital

3

artist: JOHN ZELEZNIK

client: Michael McKnight medium: Acrylic size: 39"x19"

4

artist: RAFAL OLBINSKI

client: Naman Galleries title: Olbinski Calendar medium: Acrylic

5

artist: JOSEPH DeVITO

art director: George Brewer designer: Jim Balent

client: DC Comics title: Catwoman medium: Oils size: 30"x20"

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2



3



3



4



5

1

artist: DAVID HO

art director: David Ho title: Garden Of Smokely Delights

medium: Mixed/digital size: 6"x9"

2

artist: WILLIAM STOUT

art director: William Stout designer: William Stout client: Terra Nova Press

title: Peace '97 medium: Ink & watercolor size: 12 1/2"x17 1/2"

3

artist: JOE CHIDO

art director: Ted Adams designer: Tobias Queck client: WildStorm Productions

title: The Mechanic medium: Acrylic size: 11"x17"

4

artist: DANIEL R. HORNE

art director: Daniel R. Horne title: Still Unlucky medium: Oils on canvas

size: 30"x20"

1



2



3





1

artist: ZOLTAN BOROS & GABOR SZIKSZAI

2

artist: SIEGBERT MEISSNER

3

artist: CARL LUNDGREN

art director: Carl Lundgren client: Gator Press

title: Elvis Has Left the Building medium: Oils size: 28"x16"

4

artist: BROM

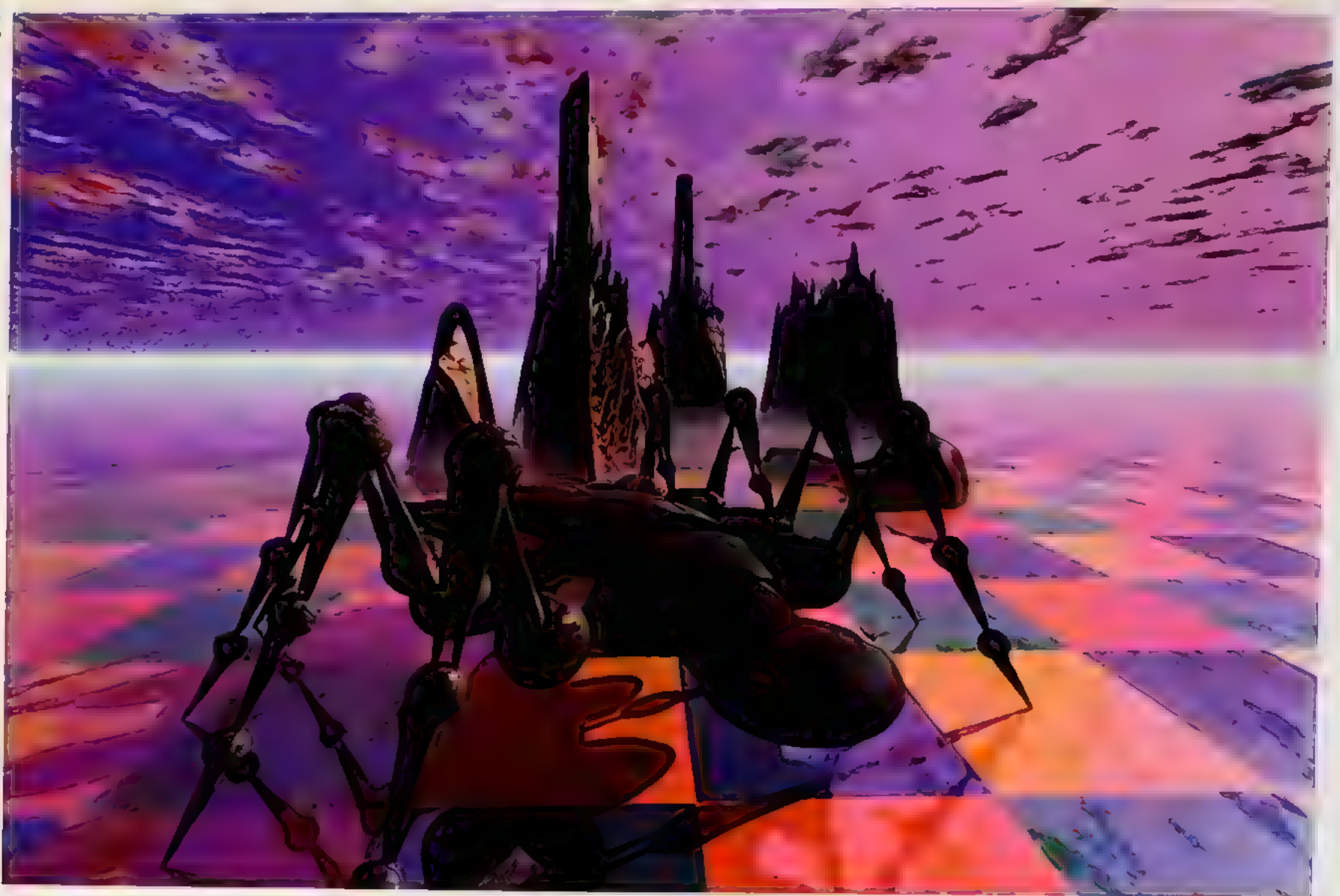
art director: Brom designer: Brom client: FPG

title: Seeker medium: Oils

1



2



3



4



1

client KIRK REINERT*art director* Kirk Reinert *designer* Kirk Reinert*title* Rising to Greet the Dawn*medium* Acrylic *size* 45" x 35"

2

artist TERESE NIELSEN*art director* Dwight Zimmerman*title* Xena *medium* Mixed

3

artist BROM*art director* Brom *designer* Brom*client* Sirius Entertainment*title* Moon Blade *medium* Oils

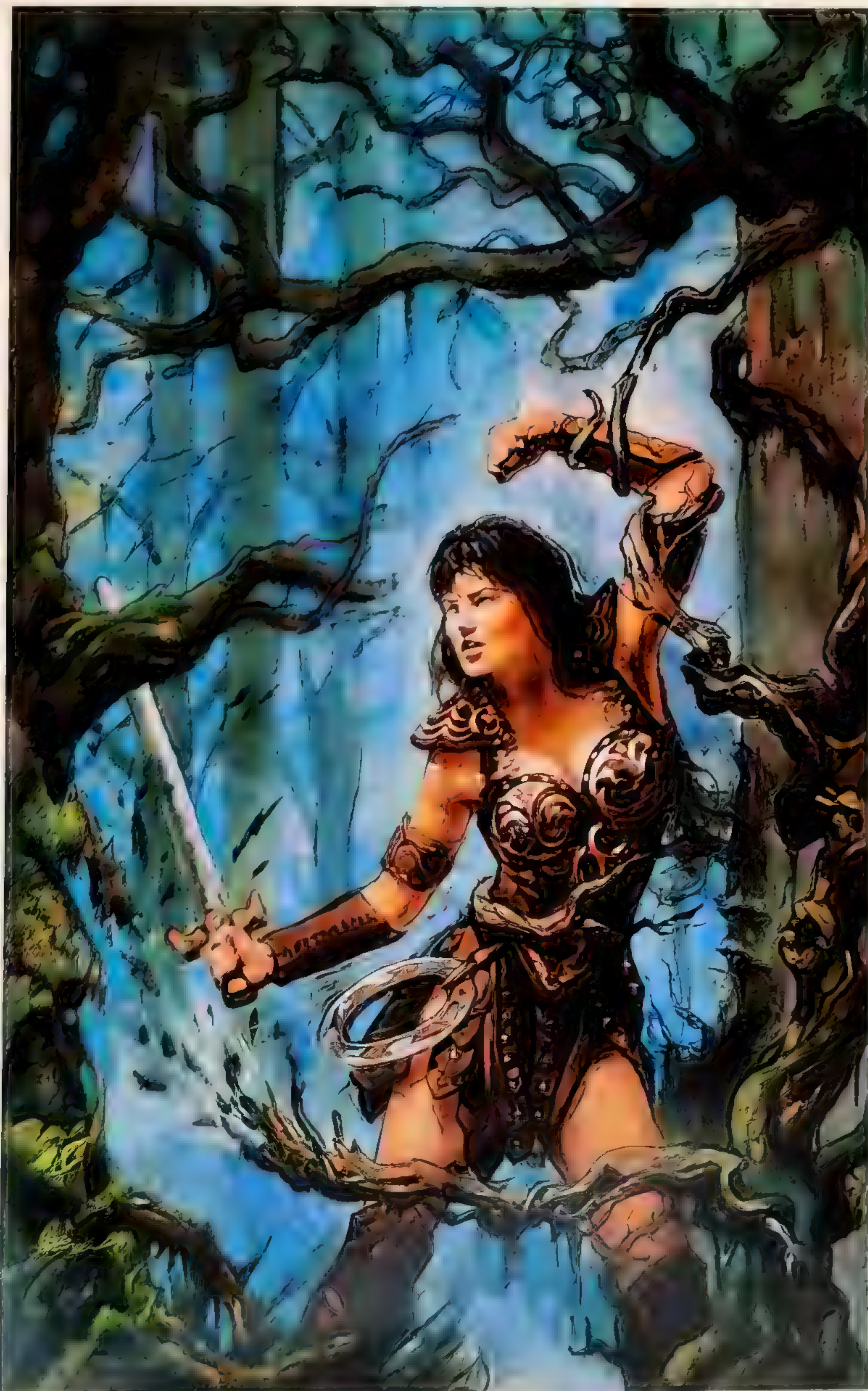
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artist JOE CHIDO*art director* Ted Adams *designer* Tobias Queck*client* WildStorm Productions*title* Freefall *medium* Acrylic *size* 9" x 12"

1



2



3







artist: PHIL HALE
title: Kareoke size: 20"x26" medium: Oils on board



artist: KIRK REINERT
title: Angel size: 18"x26" medium: Acrylic

1

artist: MARC FISHMAN
 title: Taurus
 medium: Oil size: 32"x22"

2

artist: CHARLES KEEGAN
 title: Vengeance In Ice
 medium: Oil on canvas
 size: 28"x36"

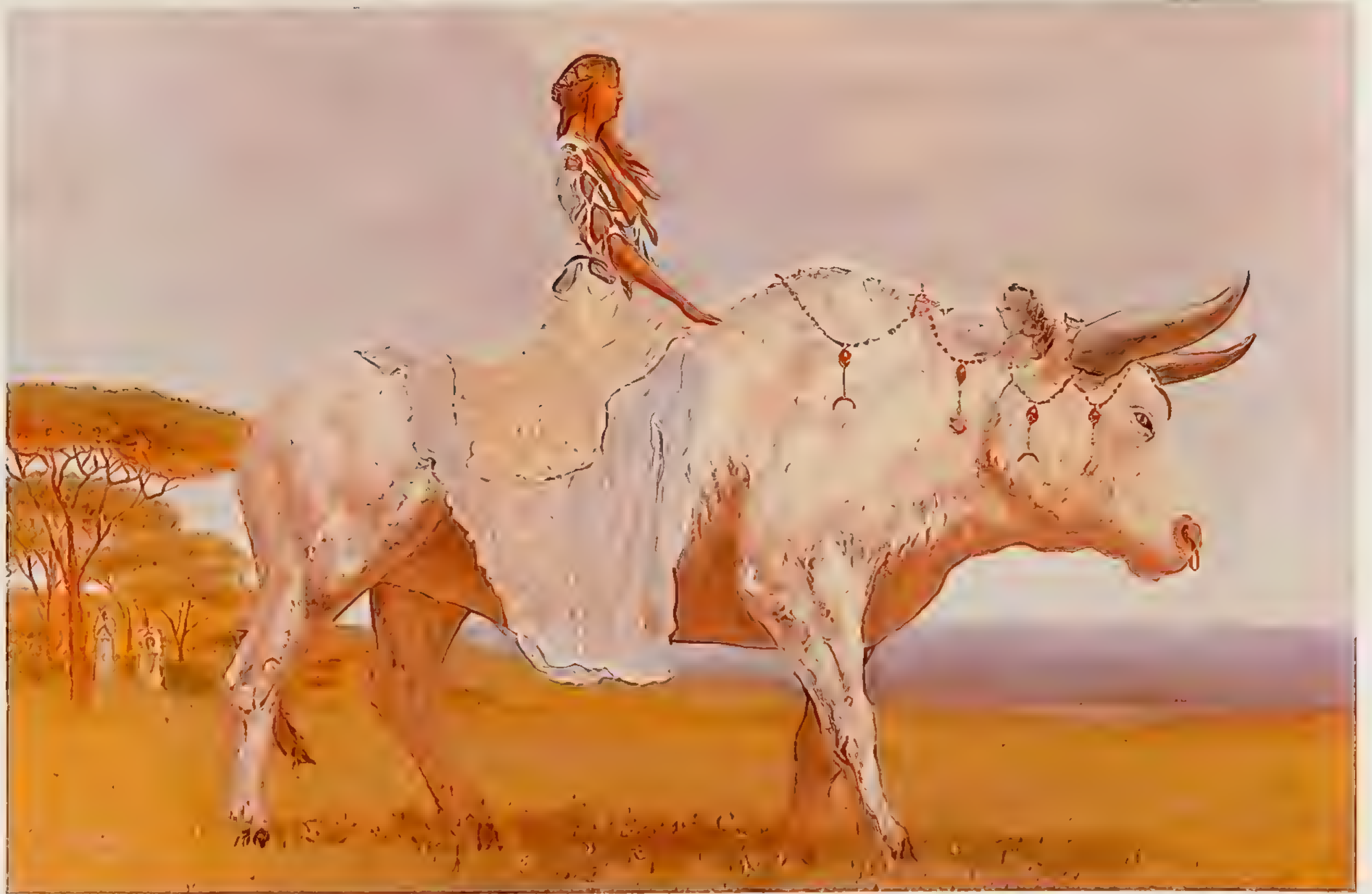
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artist: CHARLES KEEGAN
 title: To the Lair
 medium: Oil on canvas
 size: 16"x20"

4

artist: MELISSA FERREIRA
 art director: David L Porter
 title: Derring Doer (Page One)
 medium: Acrylic
 size: 12"x16"

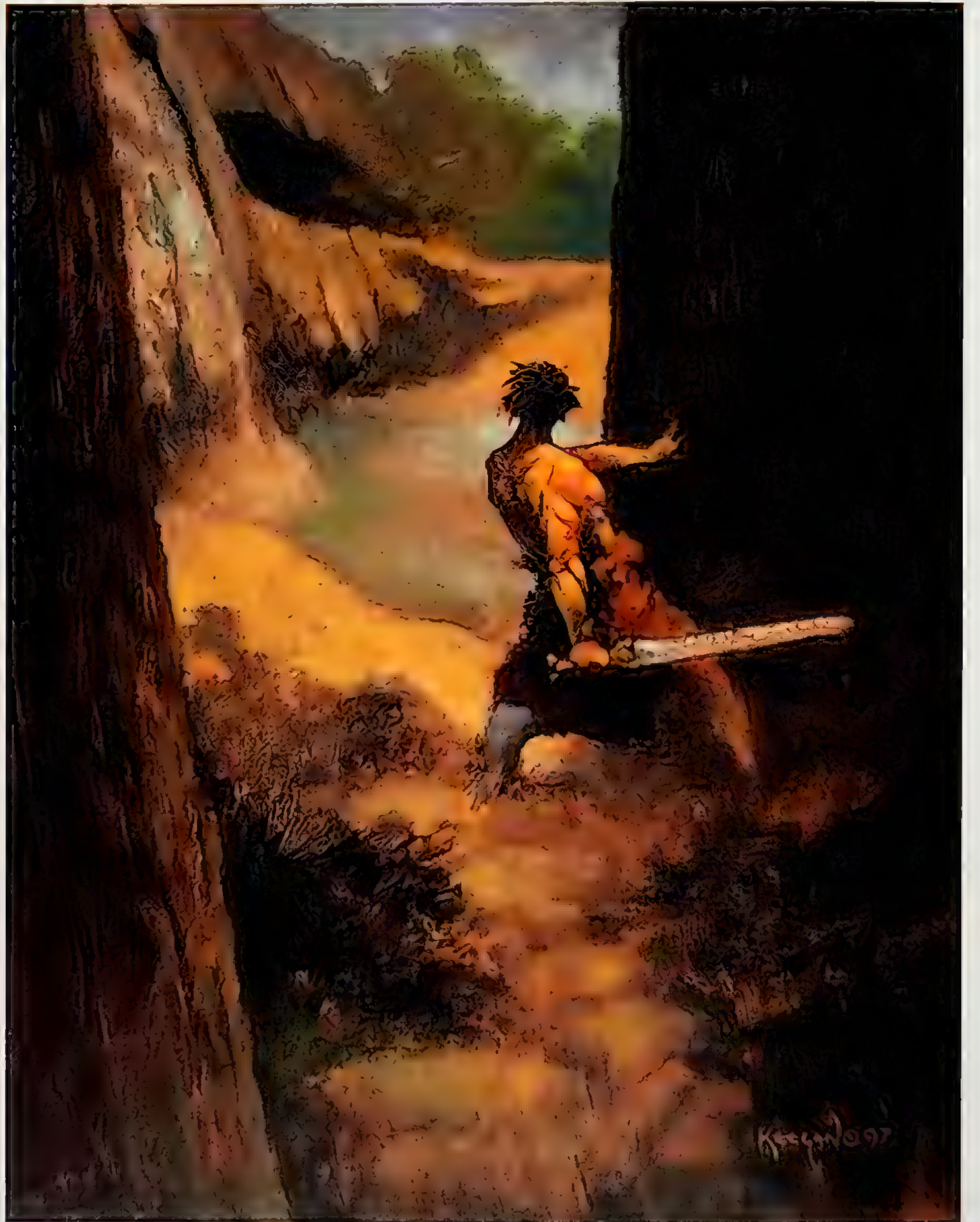
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2



3





1

artist: RICHARD SARDINHA
 title: Young Albertosaurus
 medium: Oil size: 27"x13"

2

artist: JAMES NELSON
 art director: Matt Wilson
 client: Wizards of the Coast
 title: Foul Imp
 medium: Acrylic size: 9"x6"

3

artist: SEAN COONS
 title: Dead Dog #7
 medium: Oil on canvas
 size: 16"x13"

4

artist: MIKE SOSNOWSKI
 title: Death Breath medium: Oils size: 20"x30"

5

artist: BROM
 title: Soulless medium: Oils

6

artist: STEPHAN MARTINIERE
 title: Alien medium: Digital

7

artist: STEPHAN MARTINIERE
 title: Demon medium: Digital

1



2



3



4



5



6



7



1

artist: MARK HARRISON
client: Phoenix Gallery
title: Sara Stockbridge
medium: Acrylic & gold leaf
size: 18"x25 1/2"

2

artist: DANIEL R. HORNE
title: Sea of Tears
medium: Oil on canvas
size: 40"x30"

3

artist: CHARLES KEEGAN
title: Wildcat
medium: Oil on canvas
size: 20"x30"



1

2





1

artist: WILLIAM CARMAN
title: Bait
medium: Mixed on ceramic
size: 5"x4"

2

artist: MICHAEL DAVID WARD
title: Planet Robot—The Oracle
medium: Acrylic
size: 15"x20"

3

artist: SHANE JOHNSON
title: Akua
medium: Acrylic
size: 9 3/4"x16 1/2"

4

artist: JOHN JUDE PALENCAR
medium: Acrylic
size: 38"x37"

5

artist: JOHN JUDE PALENCAR
title: Between Thoughts of Faith
medium: Acrylic
size: 57"Wx30"&27"H

2



1



3



4



5



1

artist: JEFFREY JONES
medium: Oils

2

artist: JEFF SADOWSKI
title: Five Fish
medium: Acrylic
size: 54"x27"

3

artist: YURI BARTOLI
title: Durik's Column
medium: Oil on board
size: 28"x10"

4

artist: YURI BARTOLI
title: Merlin Imprisoned
medium: Oil on board
size: 13 1/2"x19 1/2"

1



2



3



4



Bentley

1

artist: RAY-MEL CORNELIUS
 Client: Mexic-Arte Museum
 title: Our Lady of Catalina
 medium: Acrylic on tin size: 8"x10"

2

artist: LARRY REINHART
 art director: Seven Reinhart
 title: Engulfed In the Times
 medium: Mixed size: 11"x16"

3

artist: MICHAEL EVANS
 title: Early Powers
 medium: Oil on board
 size: 20"x30"

4

artist: CHRISTOPHER AJA
 title: Pumpkin Patch
 medium: Acrylic size: 7"x13"

5

artist: ROB H RUPPEL
 designer: Dawn Murin
 client: T.S.R., Inc.
 title: Nightmare Lands
 medium: Oils size: 20"x30"



3



4





1

artist: JENNIFER EMMETT WEYLAND

title: Perrin, Queen of Autumn

medium: Oils size: 29 1/2"x28 1/2"

2

artist: BRIGID MARLIN

title: The Rape of the Earth

medium: Oil & egg tempera size: 30"x40"

3

artist: ANITA SMITH

title: About To Begin

medium: Oil & acrylic

size: 18"x24"

4

artist: RICHARD HESCOX

title: Poseidon's Daughter

medium: Oils size: 11"x12"



1

2



3



1

artist: DARREL ANDERSON
title: Crystal Ball
medium: Digital size: 10"x10"

2

artist: DARREL ANDERSON
title: Filbert Twig Beetle
medium: Mixed/digital size: 7"x5"

3

artist: CHRISTOPHER LUCIDO
title: Show of Hands
medium: Mixed size: 16"x9"

4

artist: THOMAS FLEMING
medium: Mixed size: 15"x20"

5

artist: JOHN CROCKETT

6

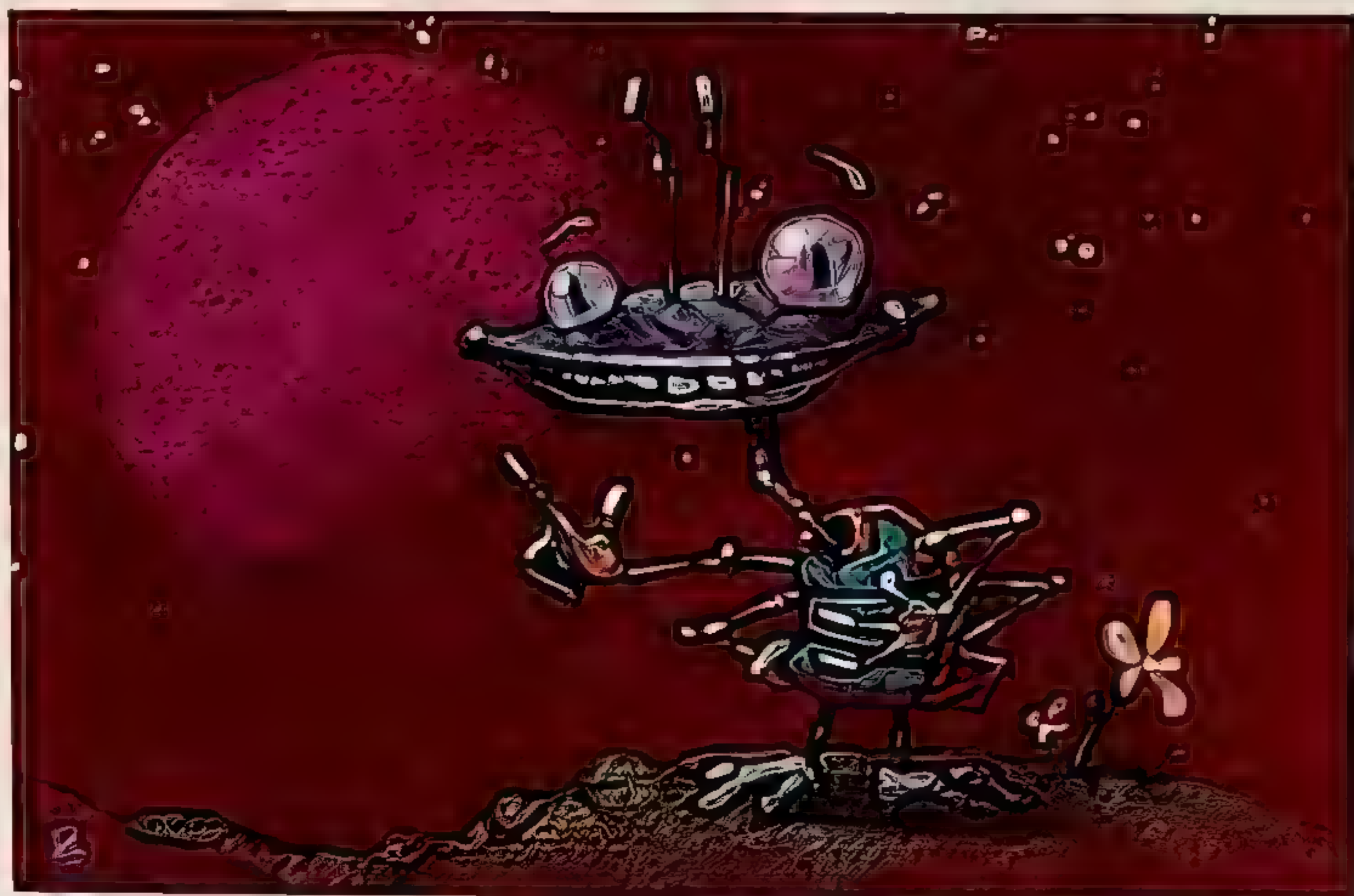
artist: FRANÇOIS ESCALMEL
title: Twilight of the Gods
medium: Digital size: 7"x9 1/2"

7

artist: MIKE LEHMAN
medium: Mixed size: 18"x18"



1



2



3

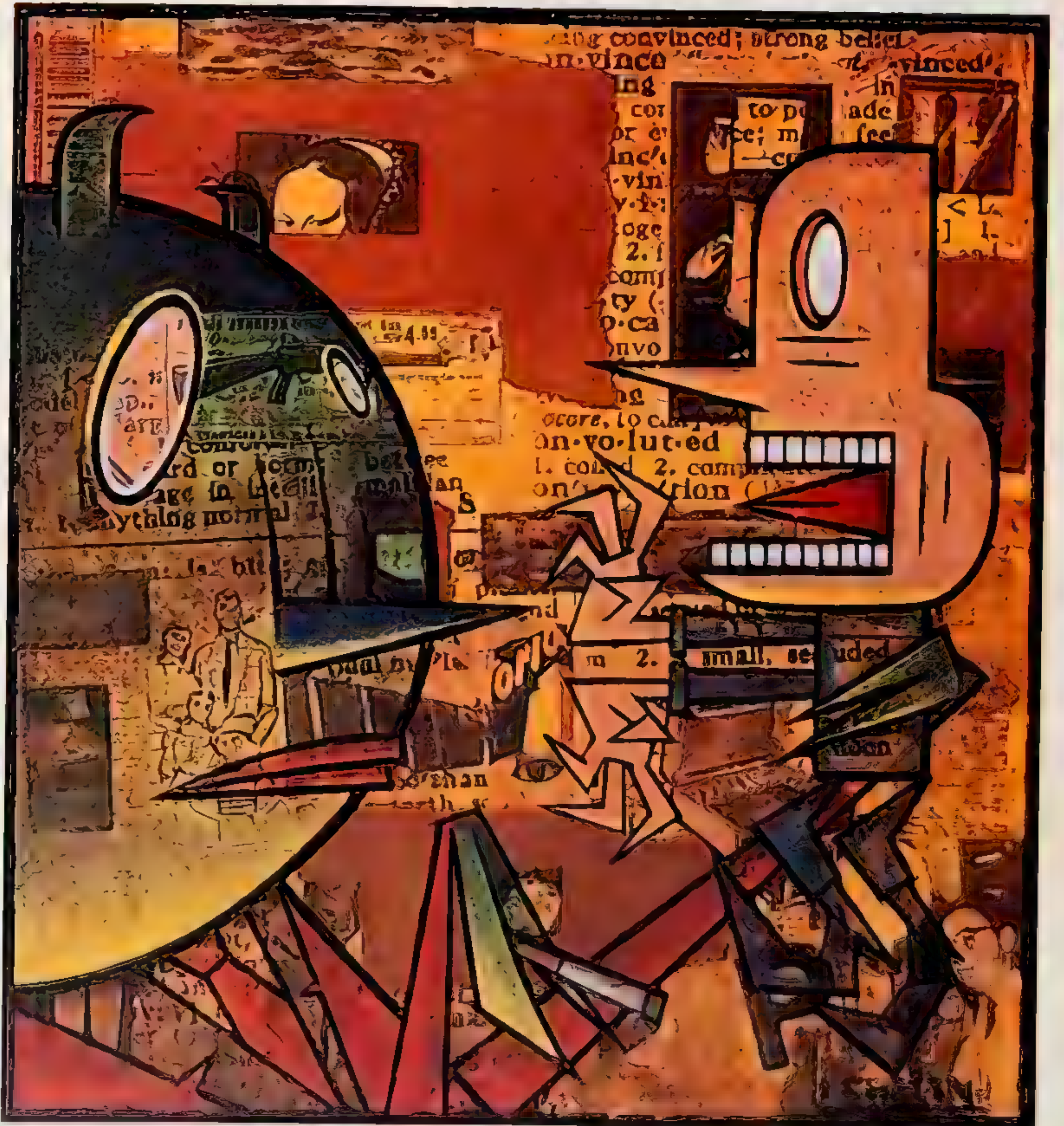
4



5



6



1

artist: ILENE MEYER
title: Meyerworld Composite
medium: Oils size: 36"x44"

2

artist: JEAN-PIERRE NORMAND
title: Titanic's Disaster
medium: Acrylic size: 11"x17"

3

artist: LEAH PALMER PREISS
title: Fever Dreams
medium: Acrylic size: 6"x8"



2

1



FEVER DREAMS



1
artist: DAVE DeVRIES
title: Turbo Bonnet & Cake Mix
medium: Mixed size: 7"x15 1/4"

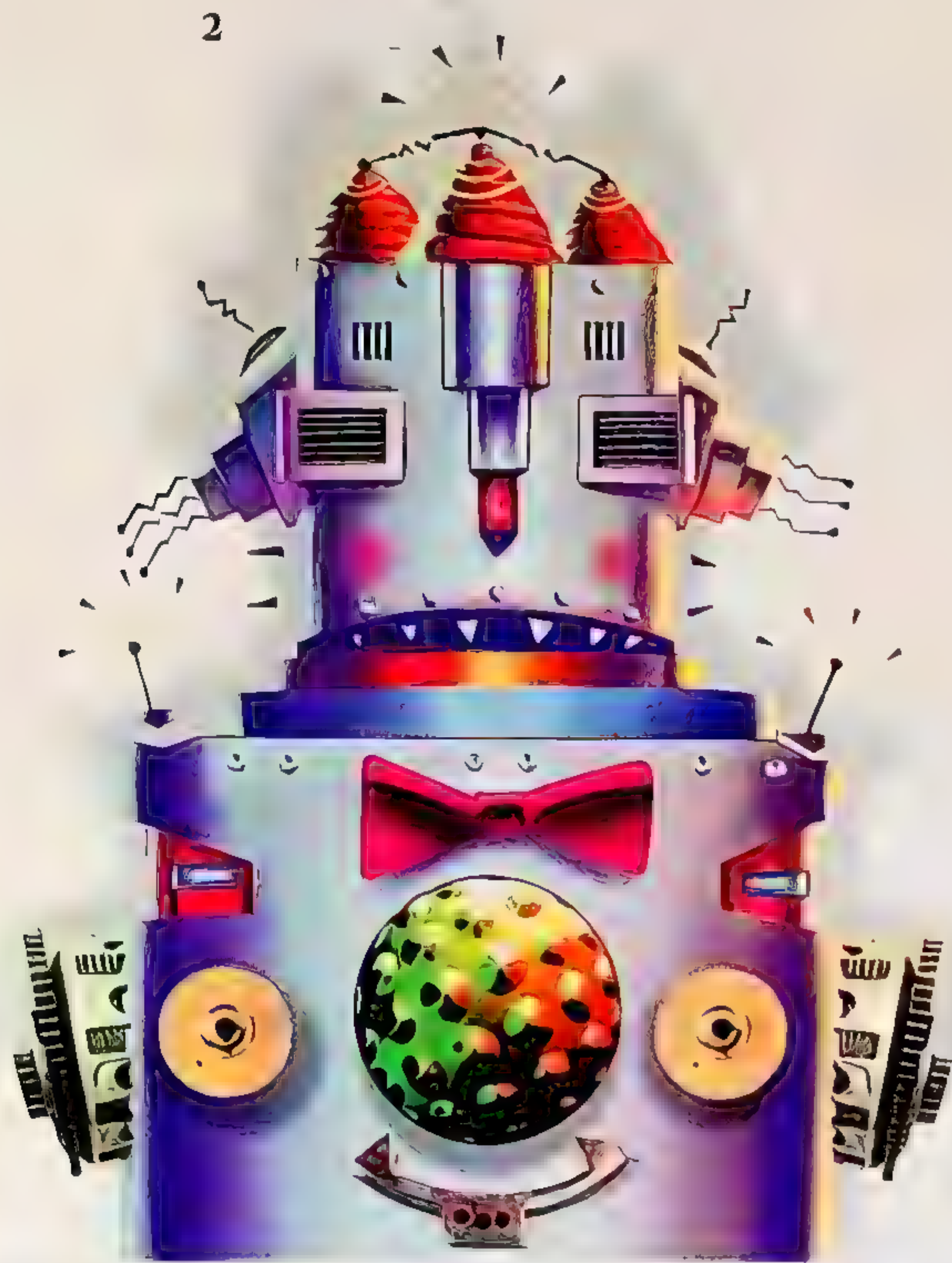
3
artist: MIKE MAUNG
title: Mother medium: Mixed
size: 8"x10"

5
artist: RICK BERRY
title: Islington medium: Mixed

2
artist: STU SUCHIT
title: Artificial Intelligence
medium: Mixed

4
artist: PHIL HALE

6
artist: RICK BERRY
title: Joey's Room
medium: Mixed

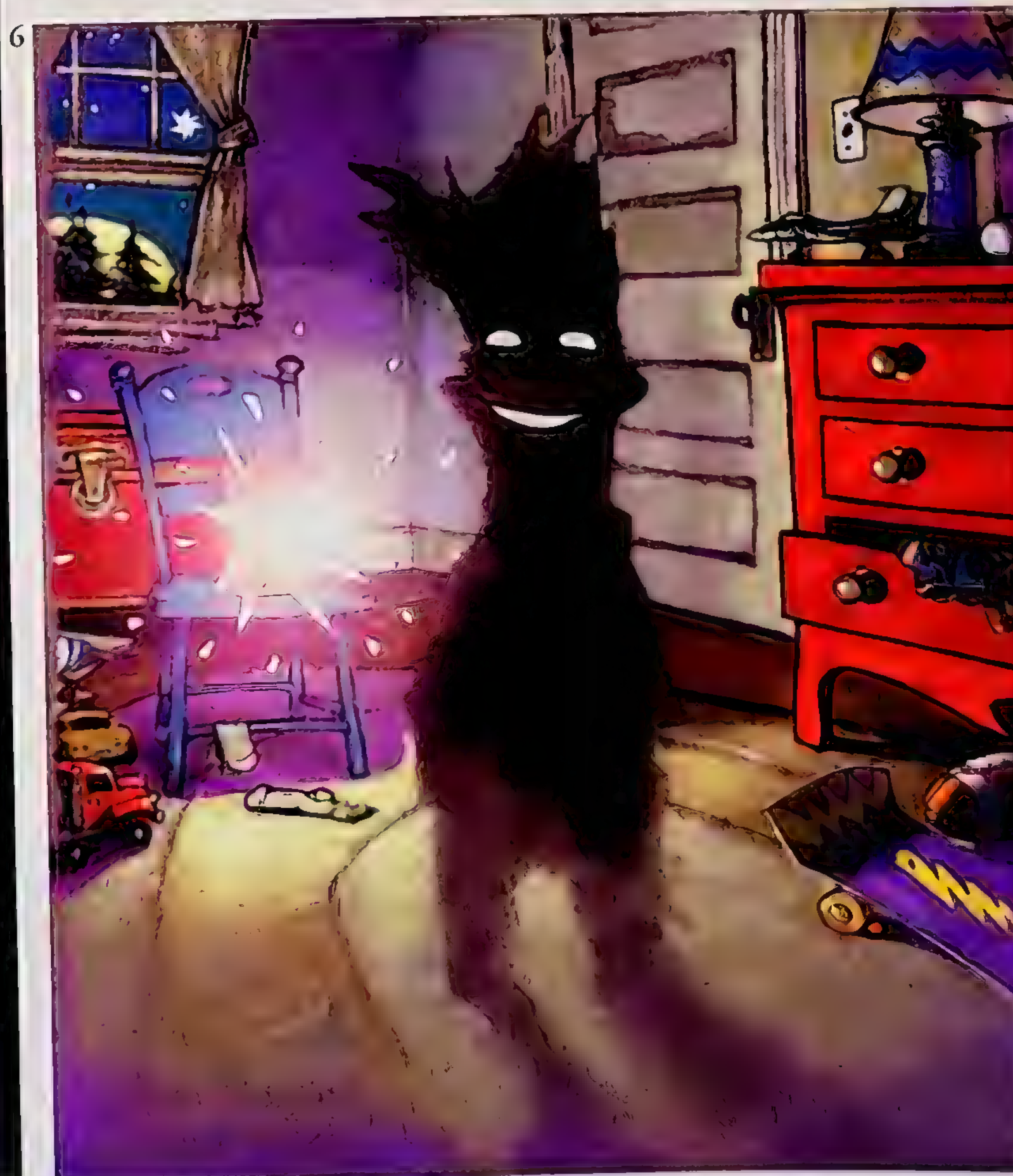




4



5



6

1

artist: PETAR MESELDŽIJA
 art director: Miriam de Bondt
 client: Verkerke Reproducties
 title: Snow White and the 7 Dwarfs
 medium: Oils size: 23cmx40cm

2

artist: PETAR MESELDŽIJA
 art director: Miriam de Bondt
 client: Verkerke Reproducties
 title: Snow White and the 7 Dwarfs
 medium: Oils size: 23cmx40cm

3

artist: JOHN RUSH
 client: The Eleanor Ettinger Gallery
 title: Study of a Winged Figure
 medium: Oil on canvas
 size: 18"x12"

4

artist: BRIGID MARLIN
 title: Alchemical Days of the Week:
 Monday—The Moon
 medium: Mixed size: 30"x45"



3



4



1
artist: STU SUCHIT
art director: Kay Marshall
client: Mix Magazine *title:* Songs in the Key of Life
medium: Mixed

2
artist: MICHAEL WHELAN
title: The Wayfarer and the Evening Star
medium: Acrylics on canvas *size:* 36"x24"

3
artist: DAVID SEELEY
title: Lost In Thought *medium:* Mixed

4
artist: ROB JOHNSON
title: Alien Jail
medium: Acrylic *size:* 11"x8 1/2"

5
artist: MICHAEL ASTRACHAN
medium: Oils *size:* 20"x28"





1
 artist: MATTHEW D. INNIS
 title: Kinslayer medium: Oils size: 61"x40"

2
 artist: MARC FISHMAN
 title: Virgo medium: Oils size: 20"x40"

3
 artist: ATTILA BOROS
 title: Song For a Dragon medium: Acrylic size: 15"x23"

4
 artist: MATT STAWICKI
 title: Dragon's Lair medium: Oils size: 30"x22"

5
 artist: STEPHEN HICKMAN
 title: The Astronomer Prince medium: Oils size: 48"x26"



4



5



1

artist: RICHARD HESCOX

title: Throne of Gold medium: Oils size: 20"x24"

2

artist: D. ALEXANDER GREGORY

title: I Am medium: Mixed size: 12 1/2"x23"

3

artist: PAOLO PARENTE

art director: Rafa Martinez client: Norma Editorial

title: Martha Demon Hunter medium: Acrylic size: 12"x17"

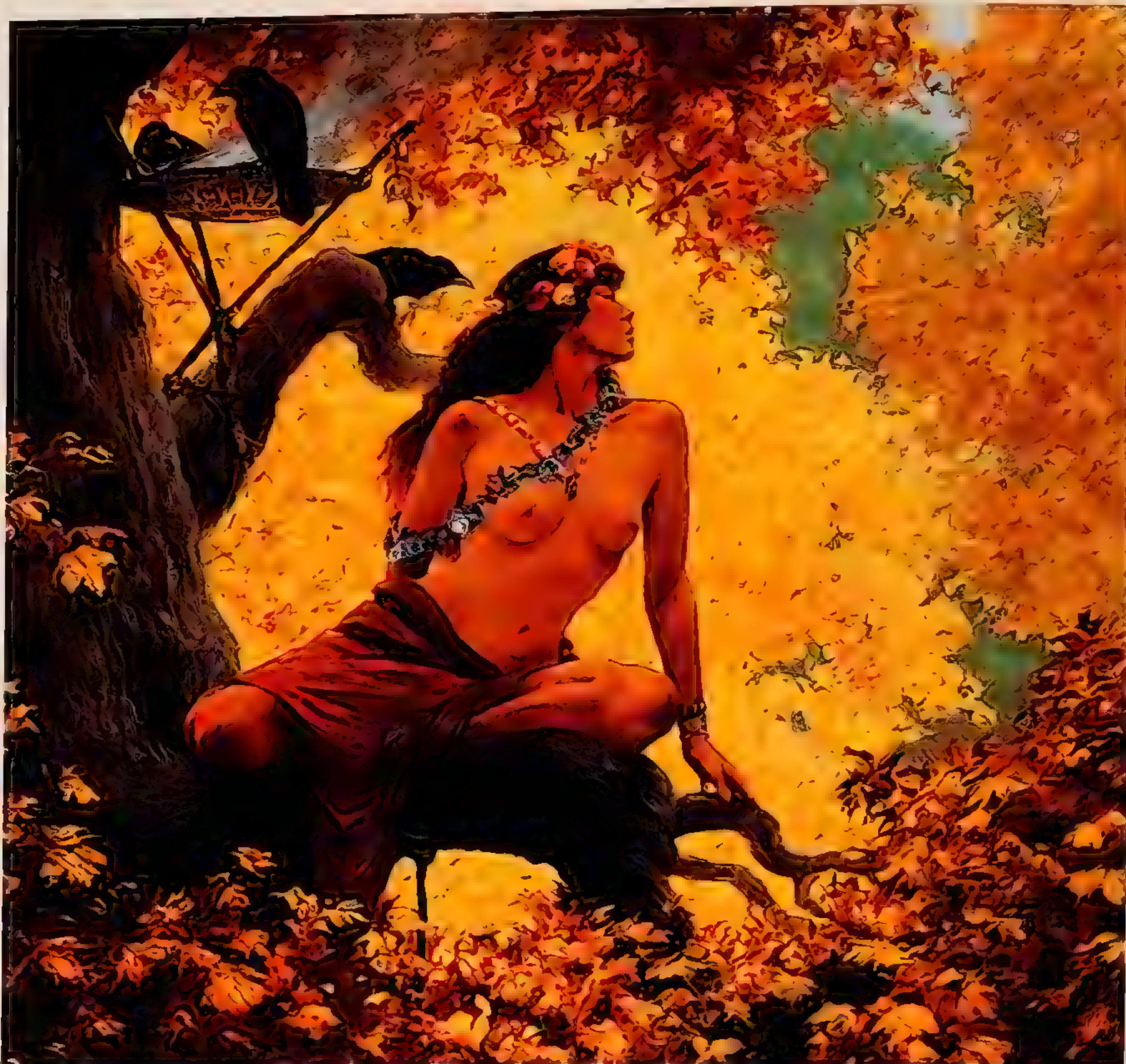
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artist: STEPHEN HICKMAN

client: Melissa Tripp title: The World's Desire

medium: Oils size: 16"x22"

2





1

artist: JERRY LoFARO

title: Twilight medium: Acrylic size: 11"x14"

2

artist: DAVID SEELEY

title: Combat 2010AD medium: Digital

3

artist: JON SULLIVAN

title: Spirit of Darkness medium: Oils size: 16 1/2"x15 1/2"

4

artist: MARC GABBANA

title: The Fright Forwarders medium: Acrylic size: 14"x18"

1



2



3





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